

FIFTIETH YEAR

# MUSICAL COURIER

*Weekly Review* OF THE *World's Music*

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVIII—NO. 12

NEW YORK, THURSDAY, MARCH 21, 1929

WHOLE NO. 2554



Galli-Curci

Who Is Now Singing to Packed Auditoriums in the Orient  
Where She Is Fulfilling a Four Months' Tour.



**NORMA BLEAKLEY,**  
soprano, who recently gave a successful New York recital at Town Hall, receiving excellent critical notices from the press.



**MAY KEON,**  
dramatic soprano of New York and Sound Beach, Conn., who has been heard extensively in concert and recital throughout the East. Gino Bonini, artist representative of Milan, presented Mme. Keon in recital at Miami, Fla., last year. She will give her next New York recital in October.



**ALEXANDER KISSELBURGH,**  
baritone, who appeared at the Friday Morning Musicale at the Hotel Roosevelt, New York, singing, among other numbers, Geoffrey O'Hara's Guns. This song is meeting with instantaneous success everywhere it is heard throughout the country and is proving an ideal recital number, as testified to by such artists as Mr. Kisselburgh, Lawrence Tibbett and John Charles Thomas.



**GRETA DALMY,**  
soprano, who received excellent commendations from the press and was heartily received by her listeners following her successful recital at Steinway Hall.



**LUISA ESPINEL,**  
frequently called the "American Senorita," who recently completed her tour to the Pacific Coast with a final concert in Portland, Ore., which proved so successful that the Portland Telegram said, "One wishes she could be induced to pay Portland an annual visit." This opinion seems to be shared by many other cities, for, among the thirty and more places on this tour in which Miss Espinel has rendered her charming Song Pictures of Spain, more than a third of them have already re-engaged her for next season. Miss Espinel began this tour immediately following her appearance last September at the Chamber Music Festival, sponsored by Elizabeth Sprague Coolidge in Pittsfield, Mass., at which festival she is said to be the first novelty artist to have appeared.

**JOSEPH WOLFE,**  
baritone, who will give his New York recital at Town Hall on Tuesday evening, April 2. The program will include a group of numbers by Ernest Bloch, one each by Russian and German composers, and conclude with a first performance of Frank E. Ward's The Forsaken Merman, a symphonic episode of the sea for baritone, women's chorus and orchestra, the orchestral part arranged for two pianos, organ and chimes.



**"THREE OF A KIND"**  
because all are interested in music. Left to right, Lazar S. Samoiloff, D. D. Rosner, husband of Anna Roselle; and A. Gerzenstang, well known musical Maecenas, on the boardwalk at Atlantic City, on Washington's Birthday.





**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Carnegie Hall, New York  
Telephone: 2634 Circle

**DUVAL STUDIOS, INC.**  
NEW YORK PARIS MILAN  
**J. H. DUVAL**  
NOW TEACHING IN NEW YORK  
VOICE — OPERA — CONCERT  
707 Carnegie Hall  
(Circle 1350)

**ESTHER TAYLOR DOUGLAS**  
TEACHER OF SINGING  
Studio: 509 Steinway Bldg. (Thursdays)  
Home: 723 West 177th St., New York  
Corner Fort Washington Ave.  
Telephone: Wadsworth 8394

**ROSS DAVID**  
VOCAL STUDIOS  
63 West 56th Street  
Phone: Circle 2297

**HENRIETTE MICHELSON**  
PIANIST  
Member of Faculty of the Institute of Musical Art,  
after Sojourn in Europe, is  
RESUMING HER PRIVATE CLASSES  
IN NEW YORK  
Address: San Remo, Central Pk. W. & 74th St.  
Endicott 6700

**MRS. L. A. TORRENS**  
TEACHER OF SINGING  
Studios:  
29 West 57th St., New York City. Tel. Plaza 2690  
140 East 19th St., New York City.  
Tel. Stuyvesant 5956

**ISIDOR STRASSNER**  
VIOLINIST—CONDUCTOR—TEACHER  
Member of American String Quartet, Available  
for Concerts. Conductor Hecksher Foundation  
Symphony Orchestra.  
1769 Eastburn Ave. Tel. Foundation 7068, N. Y. C.

**MICHEL SCIAPIRO**  
INSTRUCTION SOLO VIOLINIST  
Sole Associate Teacher of  
**OTAKAR SEVCIK**  
108 West 75th Street, New York City  
Telephone 9002 Trafalgar

**ADOLPH WEISS**  
Teacher of Harmony, Counterpoint and  
Composition  
Pupil of  
**ARNOLD SCHOENBERG**  
at the Berlin Academy 1925-27  
11 West 69th St., N. Y. Phone: Susquehanna 5956

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
603-604 Carnegie Hall, New York  
Residence: 425 West 160th St., New York

**SALVATORE AVITABILE**  
TEACHER OF FAMOUS SINGERS  
VOICE SPECIALIST  
Metropolitan Opera House Building  
1425 Broadway, New York Tel.: Penn. 2634

**PURDON ROBINSON**  
TEACHER OF VOICE AND SINGING  
Co-worker with Dr. V. Holbrook Curtis for  
many years.  
Author of "Song Secrets," "The Importance of  
Vocal Diagnosis."  
James Huncker said: "Mr. Robinson's words are  
golden."  
SPECIAL TRAINING FOR RADIO BROADCASTING  
Teacher of Many Prominent Singers  
245 West 75th St., N. Y. Trafalgar 3651

**ALICE LAWRENCE WARD**  
TEACHER OF SINGING  
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.  
231 Elwood Avenue, Newark, N. J.  
Telephones: Pennsylvania 2634 and Humboldt 1429

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetitzky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broad-  
way, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Sedgwick 4344

**MRS. JOHN DENNIS MEHAN**  
Voice Expert—Coach—Repertoire  
70 Carnegie Hall, 154 West 57th Street  
New York City  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
Member American  
Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**FRANCIS MOORE**  
PIANIST—TEACHER  
212 West 59th St., New York City  
572 Manor Lane, Pelham Manor, N. Y.

**MRS. VALLEDA ROBICHON-HAIG**  
Authorized Teacher of the  
**MÉTHODE YERSIN**  
IN NEW YORK CITY  
39 W. 70th Street French Language and Pronunciation  
Tel.: Endicott 5497 French Diction for Singers

**MARY SEILER**  
HARPIST  
Personal Address: 125 East 62nd Street, N. Y.  
Telephone: Regent 1919  
Mgt. Emilie Sarter, Steinway Hall, New York

**MME. GINA CIAPARELLI-  
VIAFORA**  
Formerly Leading Soprano Metropolitan  
Opera House  
Teacher of noted artists  
Authority on VOICE PLACING  
GRAND OPERA AND CONCERTS  
Endorsed by world's greatest artists  
Studios: 311 West 85th St. New York  
Tel.: Endicott 0252

**DEANE DOSSERT**  
Voice Specialist  
16 rue des Marronniers, Paris  
Appointments by letter only

**KATHERINE BELLAMANN**  
TEACHER OF SINGING  
Studio: 200 West 57th Street, New York  
Phone Circle 9873

**WARD-STEPHENS**  
CONDUCTOR  
MOZART FESTIVAL  
of Harrisburg, Pa.  
Studio: 58 West 55th Street, New York

**ERNEST CARTER**  
COMPOSER—CONDUCTOR  
115 East 69th Street - - - New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
205 West 57th Street  
New York, N. Y. Phone Circle 8178

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 0366

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN  
ARTISTS  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Teaching Season 1928-29 in Los Angeles, Cal.  
Address: 620 South Gramercy Place, Los Angeles

**WILBUR A. LUYSTER**  
Specialist in Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction.  
Chickering Hall, also 10 East 34th St.  
Residence Phone: 2838W, Rockville Center

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER  
OF SINGING  
144 East 62d Street, New York City  
Member American Academy of Teachers of Singing

**FRANKLIN CANNON**  
PIANIST—INSTRUCTION  
Studio: 205 West 57th Street, New York  
Telephone: Circle 5420

**MUSIC-EDUCATION STUDIOS**  
555 Edgecombe Ave. (West 160 St.)  
Directors:  
JESSIE B. GIBBS and MARGARET HOPKINS  
Telephone Wadsworth 4433

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of  
singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, New York City

**JANET SPENCER**  
TEACHER OF SINGING  
175 Claremont Ave., New York City  
Telephone: Cathedral 6840

**NEIDLINGER ENSEMBLE**  
Mrs. William Neidlinger, Pianist  
William Neidlinger, F. A. G. O., Organist  
RECITALS—MUSICALES—CONCERTS  
Instruction: Voice, Piano, Organ, Theory  
225 West 99th Street New York City

**MME. EMMA RODERICK**  
HAS RESUMED LESSONS IN SINGING AT HER  
RESIDENCE  
172 Brewster Road, Scarsdale, New York  
(Use Hartdale Station)  
Telephone Scarsdale 1178

**MILLIE RYAN**  
ART OF SINGING  
Studio: 105 West 72nd St., New York City  
Telephone Susquehanna 3307

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR, VIOLINIST  
INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A  
few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**MME. ALIDA WAINWRIGHT-  
BASSI**  
Formerly Soprano with Montreal Opera Company  
Voice placing, method Bel Canto  
Five years experience, Milano, Italy  
GRAND OPERA AND CONCERTS  
Special perfecting courses for advanced pupils  
wishing to debut in Europe  
Terms reasonable  
Studio: Hotel Thorndyke, 208 West 56th St.,  
New York. Tel.: Circle 2121  
For a limited time voice trial free of charge  
Appointment by letter only

**F. W. RIESBERG, A.A.G.O.**  
Organist Calvary Baptist Church, New York  
PIANO AND ORGAN INSTRUCTION  
Studied under Reinecke, Scharwenka, Liszt and  
Papertitz, Leipzig. N. Y. School of Music & Arts,  
310 West 92nd St., Tel. Schuyler 4140  
Courses arranged to suit individual requirements.  
Personal address, 601 West 140th St.,  
Tel. Audubon 1140

**CARL FIQUÉ**  
PIANO  
**KATHERINE NOACK FIQUÉ**  
DRAMATIC SOPRANO  
FIQUÉ MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world famous singers and  
educators  
Studio: 1425 Broadway - - - New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
LYRIC COLORATURA SOPRANO  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 3312 Susquehanna  
Also Classes for Children

**LILLIAN SHERWOOD-NEWKIRK**  
ART OF SINGING  
1425 Broadway, Studio 32, (Metro-  
politan Opera House Bldg.), N. Y.,  
Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**ETHEL WATSON USHER**  
VOCAL COACH—ACCOMPANIST—ORGANIST  
Piano Students Accepted  
127 West 78th St., New York City  
Telephone Susquehanna 3135

**LEON CARSON, Tenor**  
TEACHER OF SINGING  
New Jersey Studio New York Studio  
20 Cottage Place, Nutley 703 Steinway Hall  
Tel.: Nutley 997-W Tel.: Circle 5161

**THE ADDYE YEARGAIN HALL  
INSTITUTE**  
OF PIANO CLASS INSTRUCTION  
Graduates now teaching in New York Schools  
Normal class every month.  
August Class at Norfleet Trio Camp,  
Peterborough, N. H.  
65 West 56th Street, New York Circle 6322

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway,  
New York. Phones: Pennsylvania 2634 and 2668

**S. CONSTANTINO YON**  
VOCAL AND PIANO INSTRUCTION  
By appointment only  
853 Carnegie Hall, New York  
Phone: 0951 Circle

**MME. ADA SODER-HUECK**  
Teacher of Noted Artists here and abroad  
Recognized Authority on Voice Development, Style  
and Diction  
Opera and Concert Stage  
Studios: 1425 BROADWAY, N. Y.  
Phones: 4119-2634 Penn.

**MME. ANITA RIO**  
SOPRANO  
Vacancies for a Few Pupils  
360 West 22nd Street, New York  
Phone: Chelsea 9204

**DUDLEY BUCK**  
TEACHER OF SINGING  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
ALICE NEILSEN, GEORGES BAKLANOFF,  
LYDIA LYPKOVSKA  
132 West 74th Street : : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
61 Gramercy Park—North : : : New York  
Telephone: Gramercy 1717

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and  
Concertizing in Berlin  
Address: 250 West 104 St., Apt. 44, New York  
Phone Academy 0540  
In Summit, N. J., Mondays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RENÉ**  
235 West 71st Street, New York  
Telephone: Endicott 8345

**BRUNO HUHNS**  
SINGING LESSONS AND COACHING  
English, French and German Song repertory  
205 West 57th Street, New York  
Telephone Circle 5420

# BYRNE ACADEMY OF SINGING

Tel: Carnot 59-49

OF PARIS

63-Rue Jouffroy

Pupil of and recommended  
by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.

## NEW YORK COLLEGE OF MUSIC

Fiftieth Season

114-116 EAST 89th STREET  
Under the University of the State of New York  
Incorporated 1878  
CARL HEIN, Director  
AUGUST FRAEMCKE, Director  
All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Students for individual instruction may enter at any time during season including summer months. Announcing the Engagement of

KARL JÖRN

Formerly leading tenor of the Metropolitan Opera Co.  
Catalogue on Application. Address Dept. A

## The Cleveland Institute of Music

JUNE 24 — ANNUAL SUMMER SCHOOL — AUGUST 2


Private lessons and individual work in all departments. Master classes in Piano, Violin, Voice, Cello. Public School Music. Summer Normal Course. Daily Opera and Repertory classes. Regular Faculty in attendance.

Write for catalogue giving courses, fees and dormitory rates

MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue

Cleveland, Ohio

1928 ITHACA 1929  
Conservatory of Music  
Degrees  
Placement Bureau  
FALL TERM  
Now in SessionGRANBERRY  
PIANO SCHOOL  
ARTISTIC PIANO PLAYING  
Practical Training Course for Teachers.  
BOOKLETS—149 EAST 61ST STREET, NEW YORK1925 OBERLIN 1929  
Conservatory of Music  
All courses lead to degree  
Limited enrollment  
Complete teaching and practice equipment  
For Catalogue Address  
F. H. Shaw, Director, Oberlin, OhioESTABLISHED 1857  
  
PEABODY  
CONSERVATORY  
OTTO ORTMANN, Director  
BALTIMORE, MD.  
The oldest and most noted Conservatory  
in the Country Circulars MailedMARIO CORTI  
VIOLINIST  
Professor at Royal Conservatory of  
Santa Cecilia in Rome  
Personal Address: 27 Attilio Regolo, Roma

ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

## UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

## PROVIDENCE COLLEGE OF MUSIC

(Formerly Hans Schneider Piano School)

WASSILI LEPS, Director

Departments in PIANO—VOICE—VIOLIN—ORGAN  
NORMAL COURSE

509 Westminster St., Providence, R. I.

Telephone: Gaspee 0997

Mr. Leps teaches at Steinway Hall, New York, Mondays.  
Piano and Coaching of Singers

## LEEFSOHN

JULIUS LEEFSOHN, Director, Head of Piano Department

## CONSERVATORY OF MUSIC

1524 CHESTNUT STREET  
PHILADELPHIA, PA.

For Information Apply to Secretary

## PASQUALE AMATO

Head of Vocal Department

ISRAEL SIEKIERKA

Head of Violin Department

EDNA PHILLIPS

Harp Department

## GIRVIN INSTITUTE OF MUSIC AND ALLIED ARTS

RAMON B. GIRVIN, Pres.

CHICAGO'S NEW SCHOOL

ALL BRANCHES OF MUSIC AND DRAMATIC ART

Catalogues cheerfully mailed on request

"The Quality of Its Faculty Reflects the Standard of the School"

1430 Kimball Bldg.

A. J. WESTRATE, Mgr.

Phone Wabash 2293

## Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA SAUR, President and Director Highland Ave., Burnet Ave. &amp; Oak St., Cincinnati, Ohio

Burnet C. Tuttle, General Manager

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President

Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors

KIMBALL HALL, CHICAGO, ILL.

## COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music  
Leading to the degree Bachelor of Music  
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates  
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

## PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

AUTUMN, WINTER AND SPRING SESSION

JUSTINE WARD METHOD OF TEACHING MUSIC  
GREGORIAN CHANT AND GREGORIAN ACCOMPANIMENT  
CHOIR CONDUCTING AND LITURGICAL SINGING  
Address The Secretary, CATHEDRAL 1334Theory of Music, ear training, sight reading, melody writing  
Harmony I, according to the Ward Method  
Lessons in Vocal Production, Organ, Violin, Piano, Privately or class

## LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

## BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

## INSTITUTE OF MUSICAL ART

OF THE

## JUILLIARD SCHOOL OF MUSIC

Prof. LEOPOLD AUER

(FRANK)

(ERNESTO)

## La FORGE-BERUMEN STUDIOS

Composer- Pianist  
Voice BuildingConcert Pianist and Pedagogue Specializing in  
Interpretation and Technique

STUDIO: 14 WEST 88th ST., NEW YORK

Monthly Recitals in Aeolian Hall.

PHONE TRAFALGAR 8903





**TOMARS**  
VOICE SPECIALIST  
corrects and rebuilds  
voices under  
**GUARANTEE**  
STUDIOS

Voice trials by  
appointment only  
106 Central Park West  
New York Telephone: Endicott 5651

**MARGOLIS** VOICE  
CULTURE  
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can  
be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of  
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York  
Suite 15. Phone: 2634 Pennsylvania

**LOTTA MADDEN**  
SOPRANO  
Limited Number of Pupils  
Studio: 205 West 107th St., N. Y.  
Tel.: Academy 0687  
Seen by appointment only

**M. ZIOLKOWSKI**  
Polish Pianist-Composer  
509 So. Wabash Ave., Chicago, Ill. Tel. 4995 Kildare

**KYZER** Vocal  
Instruction  
Home Tel: Havemeyer 4027

**SHAFFNER** Soprano  
Concert, Oratorio, Opera  
Tel. Rhineland 1756  
Mgt. Walter Anderson, Inc.  
5 Columbus Circle  
New York

**ARTHUR WARWICK**  
PIANO INSTRUCTION  
Director of Piano—Horace Mann School for Boys  
113 West 57th Street, N. Y. Tel. Circle 4780

**COENRAAD V. BOS**  
ACCOMPANIST—COACHING  
Ruedesheimer Platz 10, Berlin, Germany

**ANTON BILOTTI**  
CONCERT PIANIST  
AT PRESENT TOURING EUROPE

**BIRDICE BLYE** Concert  
Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**DILLING**  
HARPIS  
Mgt. Hessel & Jones  
Steinway Hall, New York  
Studio: 25 W. 51 St.  
N. Y. Tel. Circle 1617

**ALBERTO BIMBONI**  
Musical Director  
Care Judson Radio Program  
Corporation  
1618 Steinway Hall, New York  
Telephone: Circle 7270

**WARFORD** TEACHER  
OF  
SINGING

**SEKTBERG** COACH  
AND  
ACCOM-  
PANIST  
4 West 40th St., New York City  
Tel. Penn. 4897

**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle

**Meyer Posner**  
CONDUCTOR—COMPOSER  
Teacher of Harmony, Counterpoint, etc.  
Address: 1515 Grand Concourse, New York  
Telephone: 2407 Davenport

**James Levey**  
Former Leader  
London String Quartet  
VIOLIN AND CHAMBER  
MUSIC CLASSES  
203 W. 81st St., New York  
Susquehanna 8806

**ARTURO DE FILIPPI**  
Tenor—Cincinnati Opera Co.  
Mgt. Norbert Salter, 119 W. 57th St., New York

**Burnerdene MASON**  
DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**ELEANOR CUMINGS**  
PIANIST — ACCOMPANIST — TEACHER  
Gramatan Parkways Apts.  
Bronxville, Westchester County, New York  
Tel. Bronxville 0288

**BLEAKLEY**  
SOPRANO  
M Address: 134 W. 73rd Street, New York  
A Telephone: 2589 Susquehanna

**ARVID SAMUELSON**  
PIANIST  
Studio 533  
Steinway Hall, New York Telephone: Circle 9116  
Cath. 1360

**WILLIAM J. REDDICK**  
TEACHER OF PIANO  
HARMONY AND COMPOSITION  
Residence: 319 West 95th St., N. Y. Phone: 19821 River

"Spring is Here" "Joyous Youth" "Bubbles"  
and Other Songs by  
**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY LEWIS**  
CONCERT SONGS  
65 Orange Road Montclair, New Jersey

**ELLIS HAMMANN**  
CLARK PIANIST  
1616 Chestnut Street Philadelphia

**HOMER MOWE** Voice  
Training  
166 W. 72nd St., New York City. Tel. 2165 Endicott

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**John Prindle Scott**  
SONG WRITER  
Hotel Royal, 635 West 112th St., N. Y. C.  
Tel.: Cathedral 7570

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**BARONESS TURK-ROHN**  
OLGA YON  
PRIMA DONNA SOPRANO VOICE PEDAGOG  
14th Floor, Kimball Hall, Chicago, Ill.

**Yascha FISHBERG**  
VIOLIN STUDIO  
314 West 94th St., N. Y. Tel.: 2067 Riverside

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1926-1929  
Hessel & Jones, Steinway Hall, 113 West 53 St., N. Y.  
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

**MR. and MRS. HENRY HOLDEN HUSS**  
Joint Recitals  
Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for Teachers  
Studio: 609 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mott Haven 0353. New York

**CARL FLESCH**  
APRIL-SEPTEMBER  
Kaiser Wilhelmstr. 23, Baden-Baden  
OCTOBER-MARCH  
Berlin—Staatl. Hochschule für Musik

**MME. GITA GLAZE**  
VOICE PRODUCTION  
Address 119 West 80th St., New York  
Phone 0634 Endicott

**GRACE G. GARDNER**  
EUROPE—NEW YORK  
Artist Teacher  
"Internationally recognized as a Voice Builder, Voice  
Repairer and Coach."  
Opera, Oratorio, Concert, Dictation. Teacher of Lucille  
Lawrence and many other successful singers. Studio:  
Hotel Metropole, Cincinnati, Ohio.

**THE MARGARET E. MACCONACHIE**  
STUDIOS OF MUSIC  
Voice and Piano  
Miss MacConachie is now in Europe

**JERDENE BRADFORD**  
CONTRALTO  
Formal and Informal Music  
140 East 34th Street New York City

**ELLEN KINSMAN MANN**  
TEACHER OF SINGING  
509 Fine Arts Building Chicago, Ill.

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**PAUL SAVAGE**  
VOICE  
516 Steinway Hall New York

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**OTTO LUENING**  
OPERA DEPARTMENT  
EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

**HAMILTON MORRIS**  
Soprano CONDUCTOR Teacher  
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

**SIBYL SAMMIS MacDERMID**  
SOPRANO PUPILS ACCEPTED  
Hotel Ansonia, Broadway at 13rd Street, New York  
Tel. Susquehanna 2224

**RUTH J. KENNARD**  
TEACHER PIANO-HARMONY  
Children a Specialty  
STUDIO: 828 Carnegie Hall, New York City  
RESIDENCE: 25 East 77th St. Phone: Rhineland 5608

**MARGARITA MELROSE**  
PIANIST  
7622—12th Ave., Brooklyn, N. Y.  
Tel. 5255 Bensonhurst  
"Miss Melrose comes out of the West with a tone which  
is vigorous, not to say thundering."—N. Y. World.

**FRANCES SEBEL**  
SOPRANO  
Hotel Franklin Towers, 233 West 86th St., New York  
Telephone: 5380 Schuyler

**MME. LILLIAN CROXTON**  
COLORATURA SOPRANO  
Croxtan Management, Hotel  
Hamilton, West 73d Street,  
New York City

**WALTER SPRY**  
PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

**VICTOR HARRIS**  
TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

**NATIONAL OPERA CLUB OF AMERICA, Inc.**  
America's greatest organization for  
the furthering of interest in opera  
Apply to President for all information



**LAZAR S. SAMOILOFF**

Bel Canto Opera School  
and Studios

309 West 85th Street  
New York  
Endicott 3478

Write for circular. Arrangements made for  
Debuts in European Opera Houses

**BEILMAN**  
TEACHER OF SINGING  
160 Claremont Ave., New York City

Harmony, Ear Train-  
ing, Coaching for  
Examinations  
Special Theory  
Courses for Singers  
Tel. Monument 7331



**JOSEPHINE LYDSTON SEYL**

SOPRANO

COSTUME RECITALIST  
1046 Westmoor Road  
Winnetka, Ill.

**MINTZ**  
SOPRANO  
Teacher of Singing  
Residence Studio: 312 West 109th St., New York  
Telephone: Academy 0573

**LJUNGKVIST**  
TENOR  
282 West End Avenue (Near 72d St.), New York. Tel. 1547 Endicott

**JOHN BARNES WELLS, Tenor**  
COMPOSER-RECITALIST  
Management: Harriet Steel Pickernell  
29 West 57th Street, New York Plaza 2808

**ARCHIBALD SESSIONS**  
Concert  
Accompanist  
—Coach  
616 Steinway Hall, Wednesdays  
Phone: Circle 5633

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address—15 West 11th St., N. Y. City

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building Chicago

**THE RIGHT WAY TO SING**  
HAYS YOU FOUND IT?  
"THE VOICE AND ITS SCIENCE" mailed free on  
request: address J. PARMA ROGER, Metropolitan  
Opera House Studios, 1435 Broadway, New York.

**BELLE FISCH SILVERMAN**  
VOICE BUILDING  
REPERTOIRE COACHING  
Address: 301 Clinton Ave., Newark, N. J.  
Telephones: Waverly 4208 and Terrace 8915

**MARK OSTER**  
Baritone-Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**V. COLOMBATI**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Lucchesi  
Studio: 226 West 70th Street, New York  
Susquehanna 1980

**POUL BAI** Toronto  
Conservatory  
of Music  
BARITONE  
TORONTO, CANADA

**DANIELL**  
VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777.

**David Earle**  
PIANIST  
Studio: Musical Art Bldg., St. Louis, Mo.  
Baldwin Place

**THE BEAUFORT**  
140 West 57th Street  
Tel. 3053 Circle

**National Opera Club of America, Inc.**  
America's greatest organization for  
the furthering of interest in opera  
Baroness Katharine K. Van Kienner  
1720 Broadway New York



**ARIADNE HOLMES EDWARDS**  
ITALIAN SCHOOL OF SINGING that produced  
the famous baritone BATTISTINI, CARUSO  
and DE LUCA. Studio 803, STEINWAY HALL,  
113 West 57th St., New York. Tel. Circle 3278.

**RALPH ANGELL**  
ACCOMPANIST  
3536—79th Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

**MME. JEANNETTE CAZEAUX**  
LYRIC SOPRANO  
Specialist in teaching singers the difficult art of  
French songs and their perfect vocal rendition.  
134 W. 93rd St., N. Y. Tel.: 0361 Riverside

**DANIEL WOLF**  
COMPOSER—PIANIST  
Composer of IRIS  
Studio 15 E. 35th St., N. Y. Tel. Lexington 4393  
Baldwin Piano Manufacturers

(AUER METHOD)  
**MR. & MRS. JASCHA FASTOFSKY**  
VIOLIN—PIANO—THEORY  
Bank of Manhattan Bldg., 554, Rockway Beach  
Tel. Bello Harbor 4639  
253 Amherst Ave., Jamaica, N. Y.—Tel. Republic 5159

**Miriam Franken**  
OPERA SINGER  
Lyric Soprano  
346 West 71st Street, New York. Susquehanna 9541

**CATHERINE DE VOGEL**  
Recitalist of Folk Songs in costumes from  
Holland, France, England and Germany  
1314 Riverside Drive, N. Y. C. Wash. Hgts. 7586

**SCHNEIDER-STAAK**  
CONCERT PIANIST AND TEACHER  
AUTHORIZED LEBOWITZKY REPERTORY  
589 Steinway Hall, New York City  
155 Morrison St., Teaneck, N. J. Tel. Englewood 4173

**ROCKEFELLER**  
PIANIST Studio: 20 West 15th St., N. Y.  
Watkins 3596

Professor  
**ISSAY BARMAS**  
"Teacher of Many Famous Violinists"  
Brandenburgische Strasse 20, Berlin-Wilmersdorf

**DAISY ELGIN**  
SOPRANO  
Management:  
R. E. JOHNSTON,  
1451 Broadway, N. Y.

**PROF. A. H. TROUK**  
VIOLIN INSTRUCTOR  
Pupil of: JOACHIM—DONT—MASSART  
Teacher of the Noted Violinists GISELLA NEU and MAX ROSTHAL

Mgt. Guild Hall, Inc.  
113 West 57th St.,  
New York City

**FRANCES MANN**

PIANIST

618 Steinway Hall  
317 West 107th St. } Studios  
Institute of Musical Art

**ARNOLD POWELL**

EMINENT VIOLINIST AND  
THEORETICAL PEDAGOGUE  
(Pupil of Wilhelmj and Glasounow)  
Technique—Interpretation—Harmony—  
Counterpoint—Fugue—Composition—  
Orchestration—etc.  
For information apply: Room 522, Stein-  
way Hall, 113 West 57th St., N. Y. C.  
Tel.: Circle 0116

*Ask for*  
**Century** SHEET MUSIC  
You can't buy better—  
why pay more?  
CENTURY gives you the world's best music  
beautifully printed on the best paper! What  
more can sheet music be! There are over 2500 com-  
positions in the Century catalogue all 15c—(20c in  
Canada), all certified to be exactly as the masters  
wrote them. Ask for Century—Patronize the Century  
dealer. Complete catalogue of over 2500 compositions  
free on request.  
Thousands of successful teachers use and recommend  
CENTURY CERTIFIED MUSIC exclusively—be-  
cause they know it is all that good music can be at  
half the price or less; and they know  
parents appreciate the saving.  
CENTURY MUSIC PUBLISHING CO.  
203 W. 40th Street, New York City

**BARON HAROLD VON OPPENHEIM**  
DRAMATIC TENOR  
Park Chambers Hotel, 68 West 58th Street, New York  
Telephone: Plaza 5591

**ROUSE**  
Accompanist and Instructor. Piano and Harmony  
combined.  
8103 Langley Ave., Chicago, Ill. Tel.: 2828 Radcliffe

**BEATRICE MAC CUE**  
CONTRALTO  
Concert—Oratorio  
Address: 3 West 50th St., New York Tel. Circle 8770

**MRS. HARVEY D. INGALSBE**  
TEACHER OF TEACHERS  
Normal Class: July 5 to Aug. 2, 1929  
Studio—87 Hamilton Place, New York City  
APPLICATION BY MAIL PREFERRED

**THEODORE KATZ**  
VIOLINIST  
Methods:—Leopold Auer and Lucien Capet  
618 West 162nd Street, New York Broadhurst 7543

**BENDITZKY**  
3445 ELAINE PLACE, CHICAGO, ILL.

**KEATOR**  
Organist and Director of Music  
St. Andrew's M. E. Church  
122 West 76th St. New York City  
Special Music Last Sunday Evening Each Month.  
Also, April 28, Mark Andrews' "Galilee." Com-  
poser Conducting: April 29, Firmin Swinow,  
Organist, with Asbury Park Apollo Club.

**SAMUEL GINSBERG**  
BARITONE  
Emilio Roxas Studios  
703 Steinway Hall  
113 West 57th Street  
New York City

**TAMME**  
TENOR  
Voice—Teaching  
Instruction—  
That—Builds  
2231 Broadway  
New York  
Telephone  
Tra. 3614

The Center for  
Modern Music

**J. & W. CHESTER LTD.,**  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1  
Complete Catalogues post free on application

**FREDERICK CROMWEED**  
PIANIST—ACCOMPANIST AND INSTRUCTOR  
65 East 175th St., N. Y. C. Tel. Bingham 8529

**MME. CAROL HOLYOKE**  
SOPRANO—TEACHER OF SINGING  
Studios: 888 STEINWAY HALL, N. Y.—BY APPOINTMENT  
148-68th Street, Brooklyn, N. Y. Tel. Shore Road 9289

**LOUISE BAVÈ**  
LYRIC COLORATURA  
820 Riverside Drive, N. Y.  
Tel. 0420 Billings & Wadsworth 5506

**SPIELMAN**  
CELLIST  
302 West 81st St., N. Y. Tel. 2796 Trafalgar

**MARGUERITE COVELLE**  
SOPRANO  
Concert and Opera  
1414 Steinway Bldg. New York City

**CLIFFORD LOCKE**  
CONCERT BARITONE RADIO  
SPECIALIST IN BALLAD PROGRAMS  
797 East Main Street Stamford, Conn.

**SIGURD NILSSEN**  
BASSO  
Mgt.: Arthur Judson, Steinway Hall, New York

**BOWIE STUDIO**  
THE ART OF SINGING  
Complete Preparation for Concert, Opera and Church  
307 West 19th St., New York City Tel.: Trafalgar 9289

**ROLAND CREAN**  
VIOLINIST—INSTRUCTOR—CONDUCTOR  
(Indorsed by Noted Musicians)  
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC  
ENSEMBLE — PIANO — HARMONY  
Studio: 887 Manhattan Avenue, Brooklyn, New York  
Telephone: Greenpoint 6338

**VIOLA KLAISS**  
Solo Organist of  
The Commodore, Philadelphia

**HERBERT MUSTARDE**  
Repertoire  
Style—Diction  
Metropolitan Opera House Studios

**JOHN WARREN ERB**

Voice Specialist  
Teacher of Singing  
1425 Broadway, N. Y.  
Tel: PENN 3694

171 West 71st Street  
New York City  
Phone Trafalgar 3110

**RAPHAEL BRONSTEIN**  
VIOLIN STUDIO  
EXPONENT OF AUER METHOD  
666 West 162nd St., N. Y. C. Tel. Billings 3556

**TER-OGANOV** MUSIC SCHOOL  
ALL BRANCHES OF MUSIC—DISTINGUISHED FACULTY  
PIANO DEPT. PERSONALLY CONDUCTED BY MR. TER-OGANOV  
131 West 72nd Street, N. Y. C. Tel. Susquehanna 6839

**JAMES HAUPT**  
TENOR  
Mgt.: Judson Radio Program Corp.  
113 West 57th Street New York

**LEILA HEARNE CANNES**  
ACCOMPANIST — TEACHER — PIANIST  
President: Women's Philharmonic Society  
592 West 143rd Street, New York City. Tel. Audubon 1189

**CARL FRIBERG**  
BARITONE  
Interpreter of Songs  
122 W. 84th St., New York. Tel.: Endicott 6658  
Victor Record Singer

**BIDEAU NORMELLI**  
CONCERT SOPRANO  
1515 Hinman Avenue, Evanston, Ill.  
Phones: University 7278 and Greenleaf 3523

**WEINBERG**  
Concert Pianist—Composer—Organist  
Studios: 20 West 109th St., New York  
Tel.: Academy 0272

**DORA ROSE**  
SOPRANO  
Concert Mgt. Harry and Arthur Culbertson of New York  
33 W. 42nd St., New York 4833 Dorchester Ave., Chicago

**CONSTANTINE ACADEMY OF MUSIC**  
Family of 21 Prominent Teachers  
VIOLIN — VOICE — PIANO — CORNET, ETC.  
115 Montgomery St., Jersey City, N. J. Tel. Bergen 9611

**Corleen Wells** CONCERT OPERA ORATORIO  
SOPRANO  
Soloist—Fifth Avenue Brick Church 1873  
4412 Douglaston Blvd., Douglaston, Long Island

## The Musical Forecast

\$2.00  
Per Year

A Layman's Magazine of  
Music and the Arts

\$2.00  
Per Year

551 Union Trust Building

Pittsburgh, Pa.

## GEORGE DE HART

Orchestra Conductor—Composer

Will accept a limited number  
of pupils in

PIANO AND SAXOPHONE

742 North 13th Street

Reading, Pa.



## London Has a Modernistic Spell

Two New Bartok Quartets, Still in MS., Heard—New Goossens Octet—Coates Warms Up  
Scriabin—Bachhaus Mobbed by Encore Hounds—Kreisler Goes Classical

LONDON.—Contemporary music has been so long at a discount in London that the recent opportunity to hear or re-hear a few post-Victorian creations calls for special notice. Concert-givers, it appears, are intimidated by the strange unwillingness of some critics to listen to whatever does not appeal to an "ordinary musical intelligence," and are therefore more reluctant than ever to give the atonalists a try. String quartets playing 120 concerts per year are compelled to play the same Beethoven quartets again and again and again, and audiences pretend to be thrilled by performances that are anything but thrilling, because they are played in a surfeited condition of mind.

But even the worm will turn, and it is just the string quartets that have given us the opportunity referred to above. The Hungarian String Quartet, for instance, has brought the manuscripts of two new and hitherto unpublished string quartets by Bela Bartok in its kit bag, one of which has been heard in concert, the other by way of the radio. Of the two the latter (No. 4) is perhaps the more important. It is a full four-movement work, which despite its definitely modern and predominantly atonal idiom, makes a very direct appeal by means of a decidedly expressive phraseology, a closely knit polyphonic structure and an almost classic formalism. There is a very beautiful slow movement, preceded by an extraordinarily elusive, fitting prestissimo, and followed by an energetic allegro vivace.

The third quartet is shorter, consisting of three closely related parts, played without a break. There is a central allegro, surrounded by two slower movements based on the same material, and followed by a coda. The recapitulation of the first part after the allegro is especially fine, and again the closely knit structure, with its Bachian contrapuntal devices, show the temper of the neoclassicist. Both these works, however, are less brittle and warmer in feeling than the more recent of Bartok's previous works, such as the second violin sonata or the piano concerto, and some of the human quality and sensuousness which imbued the first string quartet (op. 7) seem to have returned. A recent opportunity to hear this first quartet, written twenty-six years ago, again showed the tremendous distance this composer has traveled from his almost romantic beginnings. This opus 7, which nine years ago still sounded outrageously "modern" to your correspondent's ear, now seems almost too beautiful to be true.

### A GOOSSENS NOVELTY

Another absolutely new work was presented by the International String Quartet and the Poltronieri Quartet of Milan in conjunction. Octets are rare in the literature of music, and still rarer are those that survive. Eugene Goossens has tried to produce a modern counterpart to Mendelssohn's masterpiece, though he calls it concertino instead of octet. It is unquestionably one of the best efforts from his pen. He has evidently forsworn the sugary impressionism which was fashionable in England when he began to write. The new work evinces a somewhat more strident neo-classicism, and at the same time gives evidence of a deeper emotional urge. It is, perhaps, a transition work and one which entitles us to expect more weighty things of a composer whose brilliance and facility have been his only obstacle thus far. Eugene Goossens' earlier Phantasy Quartet also had an excellent performance at the hands of the International Quartet.

Four "first times" were recorded on the program of the last concert of the Contemporary Music Center (I. S. C. M.)—a violin and piano sonata by R. Bernard, a French Swiss, which was pleasant, innocuous music; a Sonata da camera for violin and cello (unaccompanied) by Matyas Seibel, the "jazz professor" at the Budapest Academy; a duo for violin and cello by Erwin Schulhoff, and some piano pieces by Kodaly. Of the four, the Schulhoff duo, written in the mid-European modern idiom, was by far the most effective, though like much of this young Bohemian's work it leaves almost no lasting impression.

Seiber, on the other hand, if less sophisticated is also more austere, and there is no effort to impress by mere effect or brilliance. The work shows some solid polyphonic construction on atonal lines, a certain formal sense, and resourcefulness in exploiting the peculiar qualities of the two instruments. Jazz, contrary to expectation, was conspicuous by its absence. The Kodaly pieces, played by Geza Frid, were early works impressionistic in character but hardly characteristic of the Kodaly of the later period.

All these works were played by three very interesting and promising Hungarian artists, Zoltan Szekely, violinist, Paul Hermann, cellist, and Geza Frid, pianist, all of whom are also appearing in recitals of more classical mould.

### BLOCH'S STRING QUARTET GAINING POPULARITY

Other contemporary works which have been heard here recently include the Ernest Bloch string quartet, which, though already a "chestnut" in America, is just beginning to be appreciated over here. The performance it received at the hands of the Hewitt String Quartet (a French ensemble which comprises the remnant of the late Capet Quartet) was, however, hardly more than adequate. The same was true of the quartet, opus 22, by Tadeusz Jarecki, also familiar to American audiences. Kodaly's first string quartet, played by the same ensemble, provided the only modern element in the recent concerts of Gerald Cooper's excellent chamber concert cycle.

Two new trios were presented by the Pirani Trio, a local organization, and the Budapest Trio respectively: one by Nicholas Gatty, a London musician and critic who, undeterred by modern movements is not ashamed to turn out a perfectly rational, cheerful, melodious work; the other by

Pizzetti, in which an equal lack of modernity is balanced by a strong leaning to the romanticism of the day before yesterday.

### NEW BAX SONATA

A new violin sonata (No. 3) by Arnold Bax was the chief item of interest at a concert of the Contemporary Music center. This composer is, on the whole, rated much higher at home than abroad, but in this case even the home critics, while carefully mentioning the work's good points, seem to agree that it will not add much warmth to the world, much less set it on fire. It was well played, however, by Emil Telmányi, with the composer at the piano. For the rest, Claire Croiza sang, very beautifully, a great number of French trifles.

Aside from these various novelties and semi-novelties we have heard a plentitude of chamber music by various visitors from abroad. The Budapest String Quartet, with its astonishing virtuosity of ensemble and an increased solidity and depth, has played Beethoven; the Hungarian String Quartet have given us Brahms; and the Hewitt Quartet (in the Gerald Cooper series) Schubert. Re-enforced by a second viola, they are continuing the complete series of Mozart quintets, so rarely heard, in the same series. Here, too, Dorothy Helmrich, sang, with much beauty of voice and expression, a selection from Schumann's Liederkreis, and that seasoned veteran, John Coates, gave a complete presentation of Schubert's Winterreise.

### RE-HEATING SCRIBIN

The most interesting symphony concert of recent weeks was, without doubt, that of the "National" series of the B. B. C., conducted by Albert Coates, chiefly because it gave

us an opportunity of re-hearing Scriabin's Poem of Ecstasy under the most favorable conditions. There was a time when Scriabin seemed to be taking the place on English programs which two decades ago was held by Tchaikowsky. That was due very largely to Coates, who certainly knows how to extract the ultimate thrill from Scriabin's cumulative sonorities. Then Coates went to America and Scriabin disappeared with him; since then the demand for post-Tristan sequential ecstasy has ceased. If the public was once again roused to a delirium of joy the merit again belongs to Coates, one of the most full-blooded musicians this little island has produced.

Coates also conducted, by way of novelty, Victor de Sabata's Juvenius, and the theme and variations from Tchaikowsky's rarely heard Third Suite. Wanda Landowska, discreetly accompanied, played the Handel concerto on the harpsichord with all her accustomed delicacy and charm. Which does not wholly mitigate the fact that the harpsichord tone is inadequate for large modern halls.

### COATES MAKES A LITTLE SPEECH

Wagner programs, which in Germany are a thing of the past, still draw the largest and most enthusiastic crowds in this country, especially when Coates conducts. Even the venerable Royal Philharmonic is not beyond filling its depleted coffers with a straight appeal to the common heart and it always calls on Coates to deliver the goods (which this time included the Siegfried Idyll, the Rhine Journey, and the Funeral March from Götterdämmerung) but it did not reckon with a little surprise in the form of a speech from the conductor's desk. Conductors' speeches are becoming all the rage in London, it seems. This one was occasioned by the fact that the tubas had evidently gone out for a "quick one" around the corner while the first two pieces were being played, and had expected the intermission in the wrong place. So Coates explained that the three pieces were to be played as a sort of Siegfried Suite, without intervening refreshments. The return of the thirsty warriors was greeted with ironical cheers.

Frederick Delius, who has just been made a "Companion of Honor" by the King, has had his longest symphonic poem, Paris, conducted by a new figure on the platform, (Continued on page 46)

## Frankfort Hears First German Performance of the Makropulos Case

Another New Hindemith Concerto—Interesting Orchestral and Choral Concerts—Keussler's New Oratorio Heard in Berlin—Also Janacek's Festival Mass—Louis Krasner Gives Successful Recital—Impressive Memorial Concert for Siegfried Ochs

BERLIN.—Germany has at last heard Leos Janacek's opera, the Makropulos Case. It had its first German performance at the Frankfort Opera House where, it must be confessed, the public received it rather coolly (chiefly because of its complicated libretto) although musicians are intensely interested in the noble character of the music, with its fantastic, picturesque and mystic qualities, as well as its original and striking orchestral color.

The story, which is based on a comedy by the great Czech writer, Capek, begins in the time of Emperor Rudolph II, one of whose court physicians invents an elixir of life. Makropulos' daughter drinks the elixir and thereby lives for three centuries in everlasting beauty and youth. Many generations of men succeeded each other in the love of this enchanting woman, who appears as Elina Makropulos from the island of Crete, as Ekaterina Myschkind from Russia, as Elsa Müller, Elian Macgregor, Eugenia Montez, and as the singer, Emilia Marty; in fact a veritable female Ahasver. She is fatal to all her lovers, who comes to ruin without exception. Her soul being finally worn out, she longs for death and expires after a life full of the most bewildering adventures.

Janacek's music is not at all dramatic in character, not even concentrated on the decisive dramatic facts, but is broadly spread out, irrespective of the importance of the incidents. Joseph Krips, from the Karlsruhe Opera, conducted the performance and Else Gentner-Fischer distinguished herself in the leading role.

### MORE HINDEMITH

Aside from this, interest in Germany's musical life has centered, of late, in concerts. In Berlin Furtwängler brought out Hindemith's new concerto for organ and chamber orchestra at the eighth Philharmonic concert. This young composer is so prolific, and premieres of his works have become such frequent events that there is little more curiosity and excitement connected with this performance. Indeed, habitual, concert-goers might with a great degree of correctness guess the character of his compositions beforehand. For, in spite of his youth, Hindemith has already developed a certain routine pattern which he is constantly using, and even abusing.

The new organ concerto, for example, differs little in style from the last half dozen concertos for various instruments which Hindemith has thrown on the market in the last few years. Its one claim to originality seems to consist in an effort to make the organ a burlesque instrument. The first movement contains jazz rhythms, producing an effect of coarseness to which Hindemith's contrapuntal virtuosity has been applied in vain. The slow movement is more dignified in character but tiresome in its monotony. The finale is written in fugal style, giving the organ ample chance to revel in burlesque fun. Fritz Heitmann, one of the most renowned and accomplished organists of Berlin played the solo part with superior art.

Instead of Louis Graveure, who had been announced as the soloist of this concert Karl Erb sang a scene from Beethoven's rarely heard oratorio, Christ on the Mount of Olives, and the closing scene of Richard Strauss' Guntram with the same artistry which so recently distinguished his rendering of the Evangelist's part in the St. Matthew Passion. The somewhat mixed program also comprised Mozart's Jupiter symphony and a brilliant performance of Strauss' Till Eulenspiegel.

Bruno Walter's fifth symphony concert was dedicated entirely to Brahms. Admirable performances of the Tragic Overture and of the idyllic second symphony surrounded the piano concerto in D minor, played in monumental style by Edwin Fischer.

### ELEANOR SPENCER PLAYS SCHUMANN CONCERTO

The same extraordinary qualities of interpretation that characterized the previous concerts distinguished the fourth (Continued on page 10)



ELEANOR SPENCER,  
distinguished American pianist, from a sketch by Walter  
Hippel, well-known portrait painter of Berlin.



# Ildebrando Pizzetti, His Ideas and Ideals

## A Suggestive Sketch of the Man and the Composer

**I**LDEBRANDO PIZZETTI, who was named "Ildebrando da Parma" by his friend, D'Annunzio, was born of modest parentage in Parma, Italy, and is considered one of the most highly gifted individuals of the thoughtful Italian composers. He is a sincere and earnest man, passionately fond of solitude, and has for many years insisted on living in the country, where practically all of his composing takes place, which accounts for his love and understanding of all things rural, the nature trend which appears in many of his compositions, most notably his recently performed Concerto del' Estate, heard at Carnegie Hall with the Philharmonic under Toscanini, which he separated in three parts: Morning, Nocturne, and Gagliarda e Finale.

The character of the man Pizzetti, as described by his friends, collaborators, and musical interpreters, is that of profound sincerity and honesty in his artistic sense and expression. He is rigidly severe, particularly with himself, and

future, he was in no hurry to put an opera before the public. He wrote a complete opera and put it away because it failed to fulfill his ideals; he wrote a second one and likewise, because he still felt that it did not seem to measure to his idealistic conceptions, put it away also, possibly into oblivion. Of these operas he said that they had proved much to him, principally that early in a career a man thinks he knows more than he does, and though he may have the most elaborate and profound sense of technique when he comes from the conservatory, he should realize that he is not honestly convinced that he is ripe for a great creative work, and no matter how intense the desire to create he should try to consider his capability from another's viewpoint—for the outside or general viewpoint should supersede that of his own indulgent aspirations.

Though his early works, beginning in 1897, were composed for the church, he soon devoted much time to the study of Grecian music, the effect of which penetrates many of his compositions. This is particularly noticeable in the choral numbers of *La Nave*, written to a text of D'Annunzio, in 1903. The music for *La Nave* is made up completely of choruses excepting one instrumental dance number. *Phaedra*, on the other hand, contains only a single page for chorus. It was the study of the Greek classics which turned his thought from the old Italian tradition, and he then began to set to music Euripides' *Hippolytus*. This was discarded for *Phaedra*, for which he started to write his own text but which he discarded,—much to the regret of those who know his literary ability and his ideas of thinking that a composer should always write his own libretto. He accepted a text by D'Annunzio, whom he met at that time, and who told him that he wanted to write the opera for him. The offer from so great a personage to a young composer was not to be rejected. During the three Florentine years, from 1909 to 1912, he gave almost all of his time to the composition of *Phaedra*, which, however, was not produced until 1915. It was presented at La Scala, at which time the opera was conducted by Marinuzzi, and the chief interpreters were Salomea Kruceniski, Edward Johnson, and Giulio Cirino. This opera was the first to portray Pizzetti's incisive individualistic dramatic style, evolved from the gradual reformation in his thought which resulted from the understanding of the inadequacy of lyricism to express his interpretation of the musical drama. However, some twelve or thirteen years before this time, Pizzetti's name was already fixed as a composer of musical worth in the musical mind of Italy through other forms of music, principally the big choral work in *La Nave*. He again attached great importance to the chorus in his second opera, *Debora e Jael*, written from 1915 to 1921, which was produced two years

theories evolved from the old, his resultant manifestations are unusual and original. His new element is neither exclusively poetical nor purely musical but a combination of the dramatic in both. In his last operas the music is not the slave of the word and yet it seems to be born of the word; it does not destroy it but feeds it substance and more than pushes the verbal expression beyond formerly accepted limits. One writer expresses the idea that, "The impression one receives on hearing the declamation is that of listening to an endless melody, under which the words are clearly perceptible, and the melodic line is so natural that one asks in vain whether it was built upon the words or the words upon it . . . one can neither change a note nor displace an accent in the vocal discourse of Pizzetti without destroying its emotional value . . . the orchestra never aspires to be the protagonist of the drama . . . it contents



ILDEBRANDO PIZZETTI.

Pizzetti presented this photograph to Mr. Johnson after the tenor had created his *Phaedra* at La Scala in Milan, with the following inscription: "To Edward Johnson, to the unforgettable first interpreter of Ippolito. Affectionately (signed) Pizzetti"

often states vehemently that a composer and author should not write one single note or word until he is thoroughly convinced that he feels it contains some element of greatness. His self-severity extends to his orchestral and vocal interpreters and this trait was also most in evidence while he was music critic on *Il Secolo* in Milan, and again on the *Nazione* while in Florence. He was so aggressive a critic that he in turn suffered severely—it is said, in reprisal—at the time of the presentation of his *Phaedra*, despite the fact that the musical world acclaimed it a very great work and that it was accorded applause praise by the audiences.

In discussing his musical interpretations resulting from his reactions to nature, he is said to have condemned other composers only because of what he termed their external musical expression. He tries to make the point clear that whereas most musical nature-lovers write as they think a storm or a calm, or moonlight ought to sound, or how nature affects or should affect mankind in general, he thinks a composer should record the effect of nature on his own inner self. Thus he claims that a more honest reflection and expression is brought to light and also a more natural one, for when seeking to express what does or should react in another's consciousness, a composer must naturally fail, for after all no one can actually enter another's consciousness or else he would be that person. Much that is known about Pizzetti he recorded himself in one of his many writings, entitled, *Intermezzi critici*, dedicated to his intimate friend, companion, and collaborator, Annibale Beggi.

Pizzetti studied at the Parma Conservatory with Galligani and Tebaldini, and while still a very young student his compositions attracted attention. At an early age he showed that the operatic medium appealed strongly to him; a first opera, *Sabina*, founded on an Alsatian legend, and a second on *Romeo and Juliet*, though devoid of the startling, showed promise and began to mould in him certain ideas which, through the evolution of introspection, found consolidation in his later operas, *Phaedra*, the first to be given in public, and *Debora e Jael*, the second. He left the Conservatorio in 1901, and in order to have sufficient funds to live he was forced to devote himself to teaching and later to conducting, acting as substitute for Cleofonte Campanini at the Parma Opera House. In 1902 he entered the contest of the publisher Sonzogno with a new opera, *Le Cid*, which failed of consideration because it was sent with the last scene missing. However, the form was entirely different from his later conceptions, for in it he aimed at carrying on the lyrical traditions of old Italian form, exemplified in Rossini, Bellini and Verdi, which type he later completely deserted, realizing the fine distinction and difference between song and drama.

Some time had to elapse before he seemed to find a satisfactory solution to the many doubts and questioning of his original and deeply artistic conscience in respect to operatic creations which were to stand before the world. In his zeal to be thoroughly honest as to individual conception and a musical form and medium on which he would build his

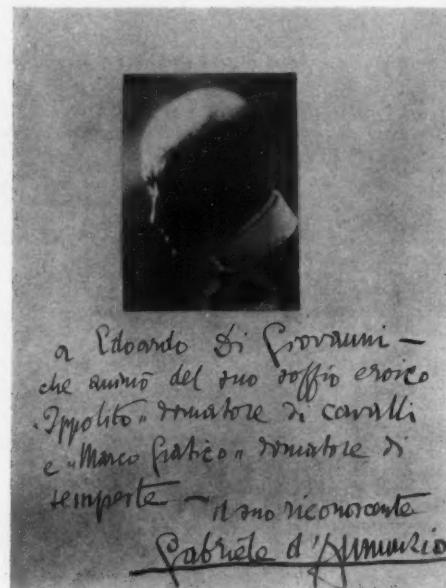


EDWARD JOHNSON,

who created the role of Ippolito in Pizzetti's *Phaedra* at La Scala in Milan, and is now creating this same composer's *Fra Gherardo* at the Metropolitan Opera House in New York, today, March 21.

later, in 1923, also at La Scala, and which may be truly said to embody his ideals. On the subject of this opera he said in substance that after having taken advantage of study and experiments, he felt that his ideal drama for music is that which has both every word and action significantly enhanced by music, always giving the music the opportunity to proclaim and reveal the human soul and emotions, carrying their expression beyond the limit of mere words.

It is quite apparent that Pizzetti has striven toward the goal of modern musical drama. His orchestra is treated with great skill, but, being made subservient somewhat to the drama, has lost much of the predominance which it obtained through the influence of Berlioz, Wagner, and their immediate successors. Therefore, Pizzetti is considered a "rinnovator,"—both a renovator and a revolutionary in that he seems to have recreated a genuine tradition which was lost because of lack of depth and reality, and into which the young Italian composer appears to have injected the vitality of a new modernism. In building a new foundation on new



GABRIELE D'ANNUNZIO.

D'Annunzio presented this photograph to Mr. Johnson after he had created *Phaedra* and *La Nave* at La Scala in Milan, inscribing it as follows: "To Edward Johnson who vivified with his heroic breath Ippolito, master of the horses, and Marco Fabrice, subjugator of tempests. (Signed) His Grateful d'Annunzio"

itself with creating the atmosphere, while, like the voice-part, drawing its own elements from the poetry."

Pizzetti, having been a deep student of every type of music, has sought to weld a composite of all music in his thought as an enriching process, with the result that he seems to feel he has absorbed much richness and yet discarded former influence for his own individually conceived idiom, hoping to have retained the beauty and spirit that animated all musical creation and efforts. Strictly speaking, Pizzetti is a modernist in every sense of the word, and yet he does not want to be compared to the modernist composer any more than to those of the older schools, for he does not like comparison of personalities but rather criticism as to musical art and worth, for he hopes to exemplify not a type but a "Style-Pizzettiano" if such a phrase might be coined.

He claims, also, not to wish to expound any religious cult or specific philosophy; he is a humanitarian, not a propagandist, and desires to portray humanity's dramatic episodes rather than their religious views. He undertook to write *Fra Gherardo* because there actually existed such a person, a follower of St. Francis; thus he took a definite and actual reality and developed it into an opera as creation inspired him. *Fra Gherardo* was most successfully received in Italy under Toscanini at La Scala and was a great success under Serafin of the Metropolitan Opera Company when in Buenos Aires. It will be performed in Berlin shortly. Maestro Serafin also conducted Pizzetti's *Phaedra* in Buenos Aires, in Turin, Parma and in Rio de Janeiro, it is interesting to note that Edward Johnson, who is creating the leading role in *Fra Gherardo* at the New York premiere, also created *Phaedra* in Italy, and that Maestro Serafin, who has conducted both operas abroad, will also conduct the new opera here in New York.

Edward Johnson, of whom it is said he has created more premieres than any other tenor, created *Phaedra* as his sixth creation at La Scala, and the present *Fra Gherardo* by the same composer will be his fifteenth creation. Mr. Johnson's last premiere was the world premiere of *The King's Henchman*, February 17, 1927, also at the Metropolitan Opera House, where *Fra Gherardo* is to have its premiere today.

### Vienna Awards Prize for "Best Operatic Libretto"

VIENNA.—The prize promised by the Vienna musical magazine, *Der Anbruch*, for the best operatic libretto, has been awarded to Kamilla (Palfy) Wanek, a Viennese vocal teacher, for her libretto, *Film am Sonnenhügel*, and to Johann Fabricius, of Oostertek (Holland). The prize was 250 marks, and the jury consisted of Paul Bekker, Robert Heger, Ernst Krenk, Dr. Lothar Wallerstein, Franz Schreker, Paul Stefan and Emil Hertzka, director of the Universal Edition, who has acquired the publishing rights on the two librettos.

P. B.



# MINNEAPOLIS SYMPHONY ORCHESTRA

HENRI VERBRUGGHEN  
*Conductor*



*Photo by Fernand de Gueldre, Chicago*

## MID-WINTER TOUR

January 19th to February 23, 1930

East of the Mississippi from the Great Lakes to the Gulf of Mexico

## SPRING FESTIVAL TOUR

April 13th to May 11, 1930

Northwestern, Middle-Western and Central States

"Certainly the Minneapolis Orchestra is to be ranked high among the symphonic organizations of the nation"

*Cincinnati "Enquirer"*

"A brilliant Orchestra under the direction of a man with ideas and the skill to make them effective"

*Chicago "Evening Post"*

"Not many nights at the Bowl have equalled those that Verbrugghen has made luminous. The Orchestra has absolutely surrendered to him and revere him as one of the gods of music, and the results are beyond the diction of the ordinary review"

*Los Angeles "Herald"*

~\*~  
**Dates Now Booking**

~\*~  
**ARTHUR J. GAINES, Manager**  
1111 Nicollet Ave., Minneapolis, Minnesota

*Steinway Piano*

*Brunswick Records*

## Berlin

(Continued from page 7)

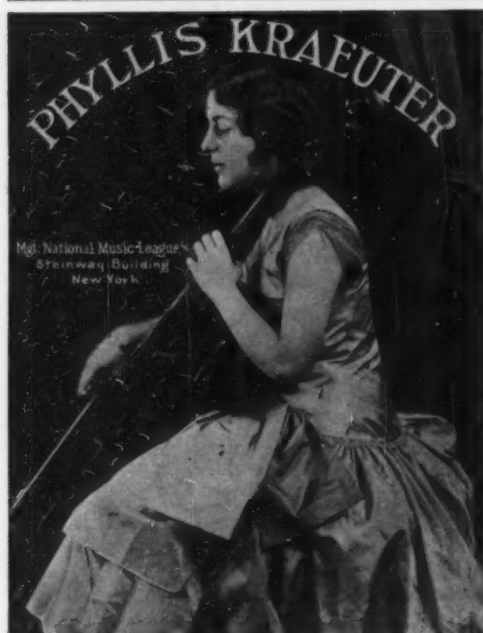
performance of the Berlin Symphony Orchestra under Ernst Kunwald. The weightiest piece of this program was Brahms' E minor symphony, rendered with that peculiar intensity of expression demanded by the densely knit symphonic style of Brahms. To the impressiveness and success of the concert, the soloist, Eleanor Spencer, contributed considerably. She played the Schumann piano concerto and Cesar Franck's Symphonic Variations with blameless technical finish, a mature feeling for style and an impulsive temperament that kept the interest of the listener awake every minute. Miss Spencer belongs without doubt among the most accomplished American exponents of pianistic art, and as such she is recognized all over Europe.

A remarkably vivid and plastic performance of Wagner's Faust overture made an extraordinary impression at Kleiber's sixth symphony concert, an impression that was not even equalled by the interpretation of Bruckner's Romantic symphony. In his Schubert cycle Kleiber has reached the B flat symphony, a work which shows the composer as a student of Haydn and Mozart. But the listener is never allowed to forget that Schubert, even as a pupil, is thoroughly individual and original.

## SCHNABEL AND KLEMPERER

Entirely free from problematic works of doubtful quality was Klemperer's last orchestral concert. It was concerned only with manifestations of purest art, such as Mendelssohn's complete Midsummer Night's Dream music, which was given a delightful performance, Debussy's three Nocturnes, played with admirable clarity of detail, yet with more virility than is usually accorded these rather effeminate pieces (a treatment which did them no harm) and Beethoven's E flat concerto, played with wonderful perfection by Artur Schnabel.

Heinz Unger has just returned from a six weeks' tour of



Phyllis Kraeuter  
Mtd. National Music League  
Steinway Building  
New York

southern Russia and the Ukraine, where he conducted symphony concerts with extraordinary success in Odessa, Kieff and Kharkoff. It is interesting to know that his performance of the eighth Beethoven symphony in Odessa was the first ever heard in that city. Also from the Norwegian capital of Oslo come press reports of the extraordinary impression produced by this rising young Berlin conductor. His last concert here was devoted to Haydn's Seasons. In this performance the Cecilia Chorus, attached to the Society of the Friends of Music, was heard for the first time in an important work and acquitted itself in a highly creditable manner. Anne-Marie Lenzberg, Hans Höflin and Hermann Schey, one of the best German lieder and oratorio singers, were the soloists.

## REVERTING TO THE PRIMITIVE

The first Berlin performance of Gerhard von Keussler's oratorio, In Jungen Tagen, was recently given by Georg Schumann with the Singakademie Chorus. The work was discussed in detail upon the occasion of its world premiere in Heidelberg, about a year ago, so it is sufficient to say now that it is particularly interesting in its attempt to revive German folk songs of the fourteenth and fifteenth centuries in their old style.

The little town of Gera, which has always been the residential seat of the Prince of Reuss, still retains the old high quality of its opera, thanks to the generosity of the present ex-Prince who continues to support it in his private capacity. For years Heinrich Laber has been its musical director, and he is one of those rare specimens of excellent provincial musician that are to be found only in Germany.

Recently he has begun to extend his sphere of activity and has been recognized in various European countries as a conductor of rank. In Berlin he created a very favorable impression with his interpretation of Mussorgsky's orchestral fantasy, A Night on the Bald Mountain, and Beethoven's fifth symphony, which he conducted clearly, vigorously and impulsively. The ice in the Baltic Sea disarranged his program by holding up the steamer on which the singer, Maria Basca, was coming from Finland with two new songs by Respighi and Rangström, respectively.

## SUPER-UNCONVENTIONAL MUSIC

Alexander von Zemlinsky made his debut as successor to Siegfried Ochs by conducting the Hochschule Chorus in Kodaly's Psalmus Hungaricus and Janacek's Festival Mass. The latter, written two years before the composer's death, when he was seventy-two years of age, surprises the listener with its entirely unconventional style. The music is primitive, rustic and even naive to a degree hardly credible in the Europe of 1925. It often sounds like the singing and playing of peasants in their modest church. There is no display of art, no polyphony, no musicianly construction, nor refinement of orchestration. There are plenty of powerful details, even traces of genius, but on the whole, there is too great a discrepancy between the venerable text of the mass and the fragmentary, almost rough style of the music. The performance of both works was good although their possibilities were by no means exhausted.

## HARRIET COHEN IN RECITAL

Harriet Cohen, gifted young English pianist, together with the Stratton String Quartet, also from London, gave a concert here that suffered from an unendurably long program. The performance of the works, however, was excellent.

Two young opera singers who have given successful recitals are Gertrud Callam, from Hamburg, who gave extraordinary performances of opera arias to the accompaniment of a chamber orchestra under Egon Pollak, and Anne Roselle, American soprano. In a mixed program, and with the valuable assistance of Arpad Sandor at the piano, the latter fascinated her listeners with the beauty of her voice and the charm of her personality.

Marcel Dupré gave a most impressive organ recital, during the course of which he revealed an ability for improvisation that surpasses anything I have ever experienced.



VLADIMIR SHAVITCH

with Mrs. Shavitch and their daughter, Dollina, en route to Europe on the S. S. Berlin. Mr. Shavitch is to conduct a series of concerts with the Berlin Philharmonic Orchestra.

## KRASNER PLAYS THREE CONCERTOS

The young American violinist, Louis Krasner, gave a concert with the Philharmonic orchestra, playing an ambitious program which comprised the Vivaldi, Glazounoff and Brahms concertos, in a highly creditable manner. An agreeable, pure tone, smoothly polished passage work, brilliance, ease and graceful bowing distinguish his playing.

Issay Barmas, for many years acknowledged as one of the most prominent violin teachers in Berlin, showed the excellent results of his teaching in a pupils' public performance. Six of his most talented and advanced pupils gave proof of their efficiency in difficult solo pieces by Bach, Bruch, Wieniawski, Smetana and Reger. Conscious technical education and artistic spirit are the chief characteristics of the Barmas school, while thorough training and careful development of natural talent distinguishes his work always.

## KLEMPERER CONDUCTS MEMORIAL CONCERT

Thousands of admirers gathered at the Philharmonic for a memorial concert given in honor of the late Siegfried Ochs, and hundreds were turned away. Many members of Ochs' former Philharmonic Choir, under the direction of Otto Klemperer, sang a Bach program. A choral prelude on the organ preceded the Kyrie from the B minor mass (on which Ochs, some thirty years ago, spent no less than 117 rehearsals with piano and six with orchestra); then followed the cantata, Christ lag in Todesbanden, and the chorus, Ruhe Sanft, from the St. Matthew Passion.

By a strange coincidence, at this very hour when music lovers were honoring Berlin's oldest conductor, her youngest conductor, the late Hans Levy-Diehm of the Municipal Opera, whose mysterious suicide was reported in a recent issue of the MUSICAL COURIER, was being buried. Nervous collapse has been given as the reason for his tragic decease, as not other cause could be found in his apparently bright, happy and eminently successful young life.

HUGO LEICHTENTRITT.

Students' Symphony Concert  
in Miami

Young Listeners Range From First Grade Through Higher Branches

One of the most interesting musical events ever given in Miami was heard on a recent Saturday in the students' concert given by the University of Miami Symphony Orchestra, under the direction of Arnold Volpe, at the Miami High School. The splendid program was the culmination of six weeks' work of the music department of the public schools of the entire county.

The auditorium was filled to capacity with enthusiastic and interested young listeners. The success of this is due to the efficiency of Sadie Lou Told, Dade county supervisor of public school music, and in this she had the assistance of her able co-workers. The enthusiastic audience included children from the first grade through the senior high school.

The high light of the morning's performance was when Mr. Volpe presented the four orchestral families, each instrument playing a phase to illustrate its tone. Helen Flanagan, who has been heard by many school audiences, delighted the hearers with her songs. I. T. Pierson, supervisor of teachers of the county, made appropriate remarks, congratulating the city upon its university and symphony orchestra.

The program follows: Remarks by Sadie Lou Told; March Militaire, Schubert; Unfinished Symphony (first movement), Schubert; Overture, William Tell, Rossini; To a Wild Rose, MacDowell, and Narcissus, Nevin; From the Land of the Sky Blue Water, Cadman, and Oh Didn't It Rain, Negro Spiritual; The Nutcracker Suite, Tchaikovsky; Stars and Stripes, Sousa. L. S.

## Announcing

## Ruth St. Denis and Ted Shawn

Assisted by

TWO EMINENT PIANISTS

## In Recitals of Solo and Duet Dances

A Program made up in large part of New Numbers and embracing their most popular Creations of Recent Seasons.

TOUR LIMITED TO EIGHT WEEKS OPENS OCT. 14th

Management: EDWARD W. LOWREY  
602 Carnegie Hall, New York



# ELSA ALSEN

PRIMA DONNA SOPRANO

## RECENT RECITAL TRIUMPHS

### "ALSEN SONG RECITAL IS A TRIUMPH"

"Elsa Alsen was welcomed by a large audience, deluged with flowers and applauded and encored until there was no possible doubt of the warmth of Los Angeles music lovers' affection for this artist. Her program was vividly interesting."—*Los Angeles Times*, Dec. 14, 1928.

### "ELSA ALSEN'S SONG RECITAL AN ARTISTIC EXPERIENCE"

"She gave ample proof of vocal loveliness and general control of technic that makes one long for another program of hers. Hers was a distinguished and well-earned success."—*Bruno David Ussher, Los Angeles Evening Express*, Dec. 14, 1928.

### "ELSA ALSEN WINS FRESH TRIUMPHS IN SONG RECITAL"

"This soprano can provide musical riches that are beyond the powers of any but a few singers. Numbers in the quieter moods brought forth the liquid beauty of her middle tones, and there were soft passages of ethereal delicacy."—*Los Angeles Examiner*, Dec. 14, 1928.

### "MME. ALSEN IS PRAISED FOR CONCERT"

"Mme. Alsen's remarkable vocal gifts have hardly as yet dawned fully upon herself and it does not seem that since the famous Lilli Lehmann has there been such opulence and beauty of soprano quality."—*Carl Bronson, Los Angeles Evening Herald*, Dec. 14, 1928.

### "ELSA ALSEN AT PHILHARMONIC"

"Her voice seemed to open pathways to musical paradise. The impression which she has given on previous occasions of glorious voice and amazing resources of power was strengthened."—*Herbert Klein, Los Angeles Record*, Dec. 14, 1928.

### "ALSEN CHARMS IN SONG RECITAL"

"Her voice, one of exceptional volume, is smooth in texture and there is the loveliest lyric potentialities within its heroic mould. She sings so well that enunciation is part of her credo. She uses this God-given instrument with subtlety and finesse and phrases with the delicacy and sensibility of an accomplished Liedersinger."—*Ada Hanifin, San Francisco Examiner*, Dec. 7, 1928.

### "ALSEN DELIGHTS LARGE AUDIENCE"

"Elsa Alsen, famous dramatic soprano, delighted a large audience. 'Love and Death' by Jacobi, proved her dramatic power and strength. 'Autumn Leaves' by Kathleen Manning, dedicated to Mme. Alsen, was a touching piece of sentiment which grew in its adaption to her voice as it progressed. The Mignon aria (Wolf) was given superb treatment."—*J. S. P., San Francisco News*, Dec. 7, 1928.

### "ALSEN SCORES IN FIRST SAN FRANCISCO RECITAL"

"Alsen has not only purity of tone, but volume with it. The huge auditorium, whose baffling acoustics have worried many a performer, was filled with her vocal power and clarity was observed both in harmonic and enunciatory aspect."—*San Francisco Call*, Dec. 7, 1928.

### "ELSA ALSEN'S VOICE RICH IN COLOR"

"A glorious voice, colorful as the rainbow and as magnificent in sweep of arch as that phenomenon of nature, is that of Elsa Alsen. It may be ventured that the majority of the large audience found in her a new goddess of song. She was given many ovations."—*Portland Daily Journal*, Nov. 27, 1928.

### "MME. ELSA ALSEN, FAMOUS SOPRANO, GIVES RECITAL"

"It takes no stretching of the imagination, no groping for refractory points of comparison to realize that Mme. Alsen's concert introduced us to an artist we shall remember as vividly as we still do Elisabeth Rethberg and Florence Austral."—*Portland Morning Oregonian*, Nov. 27, 1928.

### "SINGER CHARMS WITH CONCERT"

"Mme. Alsen is truly a glorious artist. Her technical equipment and diction is flawless. It was most evident that she deserves the title of Wagnerian soprano. Brilliant and dramatic she gave dynamic performance."—*Portland News*, Nov. 27, 1928.

### "MME. ALSEN MERITS PRAISE"

"Mme. Elsa Alsen took Portland by storm—a triumphal entry into the hearts of the city. The singer has the power of youth and the perfection of careful training, combined with a voice with which Nature has been most lavish. We knew that one of the greatest of sopranos was here."—*Portland Telegram*, Nov. 27, 1928.

### "MUSIC LOVERS OF PHOENIX THROG SHRINE AUDITORIUM TO HEAR ELSA ALSEN IN MOVING SONG RECITAL"

"More than 1,200 music lovers sat enthralled. The wonderful volume of her strong voice was given free play. The singer disclosed perfect control of her voice, the richness and beauty of it seeming to be enhanced by modulation. The auditorium rang with applause."—*Phoenix Republican*, Jan. 9, 1929.



### "ELSA ALSEN SINGS BEFORE CROWDED HOUSE"

"Elsa Alsen kept the Shrine Auditorium filled with sound for two glorious hours—either the sound of her glorious voice or the thunderous applause which followed each number. It was an insatiable audience and Mme. Alsen graciously gave her voice, over and over, while the audience sat as willing captives."—*Phoenix Evening Gazette*, Jan. 9, 1929.

### "ALSEN CONCERT IS DELIGHTFUL"

"Mme. Elsa Alsen's concert was greeted with sincere appreciation. The soprano has a lovely voice over which she exercises complete control. She has wonderful breath control and tapers her final notes off in a fine diminuendo long sustained."—*Tucson Arizona Daily Star*, Dec. 20, 1928.

### "ALSEN'S PROGRAM CHARMS AUDIENCE"

#### "Singer's Vivid Personality, Dramatic Power, Stirs Feeling"

"Sparkling with a vivid personality, Mme. Elsa Alsen captured her enthusiastic audience heart and soul. So much has been said of Mme. Alsen's exquisite voice and her dramatic interpretations that this reviewer finds it difficult to secure words to express anything further. But her charm of personality adds that indescribable something that makes Alsen beloved wherever she appears."—*Pasadena Evening Post*, Jan. 5, 1929.

### "SINGER SHOWS ART OF HIGH CHARACTER"

#### "Mme. Elsa Alsen Proves Popular Vocalist Here—Large Audience Accords Reception to Artist"

"Mme. Elsa Alsen presented a program that revealed the marvelous qualities of her art and exemplified the voice that has brought her renown throughout the land. Her recital was one that received most popular demonstrations from the audience. There can be no doubt about the greatness of her voice and the extraordinary nature of her art."—*Pasadena Daily*, Jan. 5, 1929.

### "ELSA ALSEN HIT IN CLUB CONCERT"

"Truly has Elsa Alsen been characterized as a dramatic soprano of world fame. For in the concert given last night she has once more proven herself not only the possessor of a soprano voice of rare distinction, but also a dramatist of that quality which would have won fame had not the world of song claimed her for its own."—*Sacramento Union*, Dec. 11, 1928.

### "NEW SONG QUEEN WINS SPOKANE"

#### "Mme. Elsa Alsen's Program at American Proves Her First Magnitude Singer—Folk Songs Delight—English Numbers Are Haunting—Voice Is of Dazzling Beauty"

"Spokane music lovers met a new queen of song last night. Mme. Alsen has a soprano voice of dazzling beauty. It demonstrated that smooth, mellow golden quality that is usually associated only with the finest of old instruments in the hands of the great masters."—*Spokane Spokesman-Review*, Dec. 2, 1928.

### "ELSA ALSEN A GREAT ARTIST"

"Mme. Alsen revealed herself as possessed of a voice of unusual brilliance and flexibility, warm in tone and of wide range. To an impeccable voice and flawless technique she adds great histrionic gifts. She demonstrated the marvelous control of her organ and tremendous vocal resources."—*Victoria Daily Times*, Nov. 29, 1928.

## NOW BOOKING FOR NEXT SEASON

Management, HAENSEL & JONES, 113 West 57th Street, New York

Columbia Records

Baldwin Piano

## Esther Johnsson in Paris

Esther Johnsson realized the dream of her childhood when she gave an orchestral concert in the venerable Hall of the Conservatoire de Paris on February 26 last. Mendelssohn had played Beethoven's G major concerto on the same platform in 1832, Liszt and Chopin had first played there in 1834, and it was there that the young César Franck had made his debut as a pianist in 1839. Esther Johnsson consequently selected works by Chopin, Liszt, and Franck for her debut as a professional pianist in the Hall of Conservatoire in February, 1929, just ninety years after Mendelssohn's appearance on the same platform.

Esther Johnsson, who is of Swedish descent, comes from Amarillo, Tex. She studied first in Lincoln, Neb., where she distinguished herself in her school studies as well as in her brilliant progress as a young pianist, making the highest record for general education in a class of ten hundred pupils. She was awarded the ring of excellence by the Sigma Alpha Iota National Musical Society, and elected a member of the honorary musical fraternity, Pi Kappa Lambda. She won the highest possible honors at the University School of Music at Lincoln, where she studied the piano under the direction of Sidney Silber, now dean of the Sherwood School in Chicago.

When she went to the eminent and scholarly Polish pianist, Sigismond Stojowski, in New York, he found her preparation had been so excellent that he had nothing to change. And while she was perfecting her piano playing under the guidance of Stojowski she made the most of her opportunities in hearing and meeting very many of the famous pianists and other artists who make New York a musical metropolis of the first magnitude. After three years of such intensive study she felt that the time had come for her to go to Europe. How well she had profited by her study in America and Europe was proved when the celebrated Austrian pianist, Emil von Sauer, sent Esther

Johnsson the following letter when she was leaving Vienna for Paris:

(Strictly literal translation by E. J. Blackwell)

"It is a real pleasure for me to describe the remarkable qualities, which, amidst numerous pianists, distinguish the playing of Miss Esther Johnsson. Not only is she equipped with a beautiful technique, most solid, and knows all the secrets of the piano, but she knows above all how to interest and captivate her hearers by her artist soul and her deeply musical sentiment which vibrates and makes others vibrate. I should like to direct the attention of all competent circles to the rare talent of Miss Johnsson."

(Signed) EMIL VON SAUER.

Esther Johnsson justified the confidence that von Sauer had felt in her abilities. She was recalled again and again to the platform after the Chopin concerto in F minor, and the greater part of the orchestra remained on the stage during the performance of her solo group by Schumann, Schubert, and Liszt. And she surpassed herself in the Franck Variations Symphoniques with which the long program ended. The audience cheered her, recalled her many times, and crowned her triumph with many floral tokens of friendship. Her beautiful tone, exceedingly clear, and limpid passage playing, the great power of her climaxes, and the animation of her style, made the debut of this young American pianist a memorable occasion. She realized the dream of her childhood and made her debut in the Hall of the Conservatoire. Many years hence she will recall the enthusiasm of her audience and hear in imagination the ringing cheers and the long applause. The century-old hall has witnessed the debut of very, very few American artists.

CLARENCE LUCAS.

### Helena Lanvin Succeeds with German Opera Company

Helena Lanvin, contralto, has been singing with the Wagnerian Opera Company and has met with unqualified success. Her most recent appearance was in Milwaukee as Erda in Rheingold.

The Wisconsin News of February 26 stated: "One of the best voices heard last night was that of Helena Lanvin who made a brief appearance as Erda." From the Milwaukee Sentinel this is quoted: "The Erda of Helena Lanvin was provided an opportunity to hear an exceptional contralto."

### The Kinseys Vacationing

Mr. and Mrs. Carl D. Kinsey send greetings to the MUSICAL COURIER from Naples, Italy, where they visited Pompeii and other points of interest. Before arriving there they had been at Nice and Monte Carlo. On their way to the Holy Land the Kinseys will stop at Athens, Greece, and they tell of having had a great time at Algiers where they had the opportunity of seeing many types of dancing.

### Mischakoff Pleases

Mischa Mischakoff, concertmaster of the Philadelphia Orchestra, gave a recital at the Philomusian Club of Philadelphia on March 6, assisted by Helen Jepson, soprano, and Ellis Clark Hammann, pianist. He played the Lalo Symphonie Espagnole, Sarasate's Gypsy Airs, and a group of shorter pieces, in all of which he delighted the large audience.

### Althouse for Ann Arbor

Paul Althouse will appear again this season as soloist at the Ann Arbor, Mich., Festival on May 25, in the title role of Saint-Saëns' Samson et Dalila, due to the fact that last season the tenor scored so substantially at the same

festival in Aida. Incidentally, Althouse has various other appearances to his credit in Ann Arbor that have made him a special favorite in that city. During the week of May 6, Althouse will sing at the Cincinnati Biennial Festival.

### Liszniewska Pupil with Cincinnati Symphony

Margaret Cook Squibb, who has been studying several years with Marguerite Melville Liszniewska at the Cincinnati Conservatory of Music, made her debut at the last popular concert of the Cincinnati Symphony Orchestra, achieving an ovation by her brilliant playing of the Saint-Saëns G minor concerto. She was recalled many times, and received most



MARGARET COOK SQUIBB,

who made a very successful debut with the Cincinnati Symphony Orchestra at a popular concert on February 3. Miss Squibb has been a pupil of Marguerite Melville Liszniewska for several years at the Cincinnati Conservatory of Music.

flattering comments in the press, predicting a splendid career for this talented young artist.

Miss Squibb is the third pupil of Mme. Liszniewska to have the honor of playing with the Cincinnati Symphony, the others being Karl Young, now engaged at the Cleveland Institute, who scored a great success with the Tchaikowsky concerto a few years ago, and Selma Davidson, of San Diego, Cal., who gave a spirited performance of the Liapounov concerto last season.

Miss Davidson will continue her work with Mme. Liszniewska in Europe next year when she will also make her debut in several European centers.

Other pupils who are availing themselves of this opportunity to spend a year abroad studying with Mme. Liszniewska and absorbing a little of the old world atmosphere, are Marian Shumate, of Shreveport, La.; Ruth Spencer and sister, of Waltham, Mass.; Duane Snodgrass, from Richmond, Ind.; Eva Neal Porter, Bessemer, Ala.; Alma Lubin and Dorothy Nelson, Cincinnati, O.; Johanna Rosenhaupt, Spokane, Wash., and Maude Hinshaw, of Oklahoma City, Okla.

### Mary McCormic Returns to Europe

Mary McCormic, grand opera star, after a brief concert tour in this country, during which she appeared everywhere before capacity audiences with conspicuous success, returned to Paris in early January for a series of performances at the Paris Grand Opera House. Miss McCormic is one of the very few American artists to receive a regular contract with this organization and she is one of the favorites of the Parisian capital.

Later she went to Monte Carlo where she made her debut for this season in Romeo and Juliet, scoring an immediate success.

In a special despatch from Monte Carlo the Paris Herald said: "When the curtain went down for the last time on Romeo and Juliet, it marked one of the most successful first nights Monte Carlo has ever known. Mary McCormic was an ideal Juliet, not looking a day over the traditional fourteen years of Juliet, whose youth is the despair of many a mature singer. Every note of her clear voice, so capable of shades expresses the girl Juliet."

Concerning Miss McCormic's appearance at the Casa del Mare at Roquebrune, prior to the opening operatic performance at Monte Carlo, the European World had the following: "Mary McCormic, the famous artist of the Paris Opera, who will open her Monte Carlo opera season of 1929 with Romeo and Juliet, sang at the Casa del Mare on Sunday. Mary McCormic is a great artist; she roused enthusiastic applause and carried her audience with her through the vale of joy to the depths of sorrow; her intense and communicative emotion, the beauty, power, and range of her voice, the technical virtuosity, beauty of person, force of intellect, histrionic versatility and power of every physical grace make a personality as subjugating as it is spiritual and adorable."

### English Singers Finish Season

The English Singers, now completing their fourth tour of this country, have just completed a season of over seventy-five engagements. They will return next year for a limited season, making a transcontinental tour, arriving on the Pacific Coast in December and sailing for the Orient in January. They will follow the same itinerary as that of La Argentina, who is now touring the Far East.

"An admirable artist, possessing a beautiful voice."—Harrisburg Patriot.



FREDERICK GUNSTER  
Tenor

Forwarding Address:  
c/o Musical Courier  
Steinway Hall, New York

## FIRST ANGLO-AMERICAN MUSIC CONFERENCE



following on the

FIELD DAY OF BRITISH  
AND AMERICAN MUSIC  
EDUCATIONISTS OF 1928,  
TO WHICH PRESIDENT  
COOLIDGE AND H. M. KING  
GEORGE V SENT APPRE-  
CIATIVE TELEGRAMS.

Presidents: DR. WALTER DAMROSCH  
and SIR HENRY HADOW

THE 1929 CONFERENCE WILL BE HELD AT LAUSANNE,  
LAKE GENEVA, SWITZERLAND, THE FIRST  
WEEK IN AUGUST.

Full Particulars from: SECRETARY, ANGLO-AMERICAN SUMMER HOLIDAY MUSIC  
CONFERENCE, Room 1139, 70 Fifth Avenue, New York City.





## "THE ISADORA DUNCAN DANCERS WIN ADMIRATION IN NEW YORK DEBUT"

YOUNG RUSSIANS CARRY ON IDEALS OF NOTED  
TEACHER IN OPENING OF FESTIVAL

STIR EMOTIONS OF AUDIENCE

SPIRIT OF ISADORA DUNCAN DISCERNED IN WORK OF  
HER PROTEGES

"The gospel of the Duncans is interpretive dancing carried to the point where it is essentially recreative. It has its own technique, which deals with broad planes, wide gestures or eloquent stillness. There is a total absence of fussiness or futility, there is not a meaningless or confused idea present or expressed. In a large degree the present delegation attains to these ideals. Like their famous mistress, many of these girls are heavily built and opulently developed, without the lithe natural grace of person and trimness of limb to which the American eye is accustomed on the dance platform. But they have in their artistic make-up other more priceless gifts; a splendid vitality of understanding and a complete grasp of symbolic thought translation, a joyous freedom and abandonment to rhythm and movement, a thorough discipline of mind and muscle.

"As their leader and teacher, Irma has found her own valuable niche, but as a dancer she impresses the beholder with her spiritual ardor and the largeness of her artistic conceptions rather than with her personal fitness as a living exponent of her own precepts. That she has so successfully instilled into the brains and bodies of the later generation that devotion which is deeper than outward gesture, is sufficient evidence of artistic worthiness in her capacity as heirress and guardian of the Duncan formulae.

"Last night's program, the first of a series of four, opened with that old Duncan war-horse, Tchaikowsky's Sixth or Pathétique Symphony, the allegro vivace of

which proved to be the most colorful and stimulating of the evening's disclosures, strongly reminiscent of Isadora's own compositions exhibited here at Carnegie during her last American tour.

"The symphony was followed by three Schubert waltzes charmingly executed with an eloquent and naive simplicity by the more youthful members, and the program closed with three stirring impressions of revolutionary Russia, the famous Warschavianka of 1905, the Funeral song of the Siberian prisoners, and the Dubinushka, or Workmen's Song. In these a spiritual significance and a controlled but palpable force stirred the imagination to the point of audible response, and there were cries of enthusiasm from all parts of the house. The fervent, untutored, chanting voices of the dancing girls mingled with a chorus of men behind the scenes to produce a curious emotional excitement in all three of these numbers."

Mary F. Watkins, *New York Herald Tribune*,  
Friday, December 28, 1928.

"The revolutionary group, in which the performers sang as they danced, reached a high-dramatic level of intense emotion and strong rhythm which was at times thrilling. The favorite of the afternoon was the smallest of the 'protégées,' Many, a girl of about thirteen. Her light elfin grace and joyful abandon brought out a murmur of approval."

*New York Evening Post*

"The Duncan Dancers (the Isadora Duncan Dancers under the direction of Irma Duncan), danced through a complex program at Wallack's Theatre last night, giving an example of what the original and only Isadora taught as these her later pupils have learned it.

"There were those in last night's audience who sighed with appreciation of the artistic and the esthetic in the way of dancing. And there can be no doubt that, in certain group movements across the unencumbered stage,

the Duncan girls at times showed a fleeting gracefulness worthy of a connoisseur's eye."

*Brooklyn Daily Eagle*, Tuesday, January 15, 1929.

"The eleven Russian children are disarmingly beautiful and spirited. Their youth and simplicity escape all the pitfalls of anemia and preciousness which their elders have not always succeeded in avoiding, and their complete sincerity contains no hint of solemnity. Even the little group of Schubert's waltzes, in themselves inconsequential except for the fact that they were created by Isadora, are lifted beyond banality by the freshness of these young artists' performance."

*New York Times*

"The Isadora Duncan dance festival, which comes to a close with two performances today at the Manhattan Opera House, has served to bring to light as complete a view of the essentials of Duncanism as has been shown in America since Isadora herself was dancing among us. It has probably intensified everybody's convictions, whatever they may have been previously.

"There are certain qualities which the best of the Duncan school possess that would constitute an extraordinary addition to the equipment of all dancers if only they could be acquired by a simple, technical method. Their lightness, their speed, their lyric line, would enhance the art of any school.

"Whatever reservations one may make as to Irma Duncan's gifts as a dancer, there is only the highest praise for her accomplishments as a teacher as exemplified by the eleven young Muscovites at the Manhattan. They dash through their dances with no trace whatsoever of esthetic importance, no consciousness of beauty spelled with a capital B. And because they are so free from the artifice of an assumed freedom, they accomplish both esthetic importance and beauty spelled sometimes with a very large B, indeed.

"We are in the midst of a great wave of Duncanism at the present moment in America, dictated presumably by the desire to memorialize Isadora."

John Martin, *New York Times*, Sunday, Jan. 6, 1929.

### A SUCCESS BEING DUPLICATED ON PRESENT TOUR

Coast to Coast Dates for 1929-30 Now Booking

Management: HUOK ATTRACTIVE, Inc., 1560 Broadway, New York

## Krauss Conducts Philadelphia Orchestra

Makes American Debut With Stokowski's Organization and Creates Excellent Impression—  
Toscanini Leads Philharmonic Symphony—Butterfly and La Tosca Enjoyed—Matinee  
Musical Club Program

PHILADELPHIA, PA.—Clemens Krauss, who is the last of the Philadelphia Orchestra guest conductors for this season, appeared for the first time as conductor in America, at the Philadelphia Orchestra's concerts of March 8, 9 and 11. His program held only two numbers, but each of gigantic proportions: Thus Spake Zarathustra, by Richard Strauss, and the Beethoven Eroica Symphony. The Strauss number was magnificently read and played, calling forth an enthusiastic ovation at the close for both conductor and orchestra. The introduction was a superb bit of orchestral playing and conducting. In spite of the heavy bass work in the beginning, it was clearly defined, growing and spreading into the splendor of the full orchestra. From this through the eight divisions of the work, Mr. Krauss led the orchestra with an intelligent understanding of the involved elements, and a detailed attention to them, which combined to form an unusually clear vision of the work as a whole.

The great Eroica Symphony also received a detailed and scholarly reading. Especially pleasing were the Scherzo and Finale. It is interesting to note that Mr. Krauss reverted to the classic method of seating the orchestra; that of having the first and second violins on opposite sides of the stage, the violas back of the second violins, the cellos in front of the conductor and back of the firsts, etc. During the seasons of guest conductors, Philadelphia audiences have seen a variety of seating plans. Whether one is more effective than another is a disputed question.



FIFTH SEASON—1929-1930—NOW BOOKING

Concerts of Motets, Madrigals  
Folk Songs and Other Music

Management: Metropolitan Musical Bureau  
33 West 42nd Street, New York City

### THE PHILHARMONIC-SYMPHONY SOCIETY

The concert presented by the Philharmonic-Symphony Society of New York in the Academy of Music on March 4 was the occasion of the only appearance here this season of Arturo Toscanini. The event was greatly appreciated by the large audience which gave him a tremendous ovation. Upon his first appearance, after each number, and particularly at the close, the applause was thunderous. He was even recalled after all the orchestra had left the stage.

The program was distinctive, as might have been expected. The Mozart Symphony in D major (seldom heard) was the opening number. Characteristic of the composer, its simplicity of outline and form was delicately embroidered with exquisite grace, forming a whole delightful to hear. In each movement the delicacy and beauty received the most minute attention from this master conductor. Of the four, perhaps the Andante and Menuetto were the most charming.

Respighi's Feste Romane was performed for the second time anywhere, at this concert, and proved to be extremely interesting. To this, Toscanini brought the perfect knowledge of Roman festivals (even though of later times), complete understanding of the Italian moods and music, and his keen insight into any composer's meaning. It was a tremendous work, magnificently read and played, and much enjoyed by the hearers.

Following this came Debussy's Iberia, which received an interpretation eclipsing even the Respighi. True Spanish atmosphere radiated from it, while the dainty nuances received the most delicate treatment. Rhythm abounded, but not to the destruction of the tender parts. It was a masterpiece of conducting.

In addition to all these evidences of mastery of the baton it remained for the climax to come in a number familiar to everyone, Wagner's Overture to Tannhäuser. It is safe to say that every musician in the audience has heard this overture times without number, played by everything, from amateur orchestras, brass bands and theater orchestras to the greatest symphony orchestras. But Toscanini interpreted it in such a way as to bring out hitherto undreamed-of beauties, very pleasurably omitting the emphasizing of the blare of trumpets at the close.

This was the final concert of the subscription series given here by the Philharmonic-Symphony Society of New York.

### CIVIC OPERA COMPANY GIVES BUTTERFLY

The Philadelphia Civic Opera Company presented a fine performance of Puccini's Madame Butterfly, in English, on March 7, in the Academy of Music, with Helen Stanley in the title role. Miss Stanley gave a delightful impersonation of the appealing little Cio-Cio-San and her singing reached a high level of excellence throughout. Her singing of the favorite aria, One Fine Day, was one of the high points of the evening.

Marie Stone Langston made a good Suzuki. She was in fine voice and in the flower duet with Miss Stanley their voices blended beautifully.

Ruth Cornett made the role of Kate Pinkerton much more agreeable than is usually the case, as she brought out the sorrow and pity for the poor little Butterfly instead of the base indifference assumed by many who take that role.

Paul Althouse was also in fine voice and took the part of Pinkerton admirably. His singing in the first act and dramatic work in the last were all that could be desired.

Nelson Eddy made an excellent Sharpless, both vocally



MARGARET SHOTWELL,

the pianist, who is filling her first concert season in the United States after European successes, met one of her most enthusiastic admirers, Morris Gest, in Boston, where she was playing with Gigli in concert and Mr. Gest was with the Chauve Souris. (Photo by Austin H. Waldron.)

and dramatically. His splendid baritone was heard most pleasurably in all the music assigned to him. His clear diction was a noticeable and praiseworthy feature of his singing.

Albert Mahler was excellent as Goro, while the lesser parts were well taken as follows: Clarence Reinert (Yamadori); Ralph Jusko (Bonzo); Sheldon Walker (Commissioner); Anna M. Upp (Mother).

The chorus did good work in the short part where it appeared. Alexander Smallens conducted admirably, maintaining perfect balance between voices and orchestra. A large and enthusiastic audience manifested its pleasure very markedly.

### PENNSYLVANIA GRAND OPERA COMPANY

Puccini's La Tosca, given in the Academy of Music on March 6, was the ninth of the season's performances by the Pennsylvania Grand Opera Company and it proved to be one of the best. With Bianca Saroya in the title role, Giovanni Zenatello and Pasquale Amato as the other two principals, the dramatic and musical appeal of the opera received an exposition that aroused the audience to a round of applause after each act.

Twice in the second act Tosca scored a success with the intense but well controlled acting—in the scene where Cavaradossi is dragged off to prison, while Scarpia holds back the screaming Tosca, and at the close, where she leaves the stage after placing the lighted candles at the head, and a crucifix upon the breast of the man she has murdered. Her singing gave evidence of the high standard in vocalism and interpretation which she has attained, and the voice, rich and beautiful, showed no trace of her recent illness, save perhaps in a slight lessening of power.

Mr. Amato's Scarpia was a strong portrayal of a difficult role—an enviable one also to a singer of keen dramatic perception and abilities. His splendid baritone had but small opportunity for continuous melodic singing, but the vocal demands are nevertheless of utmost importance and require a finesse of which Mr. Amato never lost his awareness.

Giuseppe Reschiglian was good in both voice and action as Spoletta and the other parts were well taken by Valentin Figaniak as Angelotti; Mario Fattori, a Sacristan; Luigi Dalle Molle a gendarme; and Salomea Zbetnew, a shepherd. Maestro Del Cupolo conducted admirably.

### MATINEE MUSICAL CLUB

An unique and interesting program was presented by the Matinee Musical Club, at its meeting on March 5, in the ballroom of the Bellevue-Stratford. An audience of about 1,200 was present. On the first half of the program came the Club Harp Ensemble, Dorothy Johnstone Bascher director, which played several pleasing numbers—Seventh Century Air by Grandjany, Grieg's Norwegian Dance, and four Bach numbers—(Allemande, Gavotte, Menuette and Bourree). Jenny Kneeder Johnson, well known soprano of the club, sang Air du Rossignol from The Marriage of Jeannette, by Masse, with Ruth Barber at the piano, and Eva Small playing the flute obligato. Eva F. Sully, in Paderewski's Nocturne, Au Ruisseau by Schutt, and Massenet's Toccata, gave evidence of fine tone, facile technic and good interpretation.

The second part of the program held the unique feature—a song cycle, Day Dreams, with lyrics and music by Dr. Frederick G. Stubbs—representing a world traveler reading his diary and calling forth from memory the different girls he had met in the various countries. Dr. John B. Becker sang the Prologue and final duet, America. Those representing the different countries were—Beryl Moon, England; Margaret J. Whetstone, France; Helen Ivory McQuilken, Holland; Jennie Kneeder Johnson, Spain; Evelyn Gross Robinson, Italy; Anna Carey Becker, India; Edith Myers Brandt, Japan; Ethel Niethammer, Hawaii; and Mary Brooks Thompson, America. It was a most enjoyable program.

M.M.C.

### Hackett Returns from Successful Southern Tour

Following his New York recital, Arthur Hackett left for a tour of the South, in the course of which he appeared in the Civic Concert Series of Middlesboro, Ky., and at the Arts Society of Key West, Fla. Returning North, the tenor gave a recital at Abbott Academy, Andover, Mass., and another at the Catholic Women's Club of Providence, R. I.

RALPH

WOLFE

"A Pianist of Prizeable Qualities"

Listen in on the

BALDWIN HOUR (Station WJZ)

Easter Sunday, March 31st, at 7:30 P.M. (Eastern Standard Time)

Mr. Wolfe is primarily a poet. His fingers are as sensitive as his mind.

—New York Herald Tribune.

It is rare to hear a forceful pianist gifted with delicacy of touch to command the keyboard's utmost dynamic shadings in the compass of a phrase.—New York Times.

Baldwin Piano Exclusively

Management: Annie Friedberg  
Fisk Building • New York





LIBRARY OF CONGRESS  
DIVISION OF MUSIC  
"ELIZABETH SPRAGUE COOLIDGE FOUNDATION"

March 4, 1929

Norbert Salter, Esq.  
119 West 57th Street  
New York City

My dear Mr. Salter:

The concert of "Gothic Music" presented in the chapel of the Vienna Castle by its Choristers under the direction of Professor Rudolf Ficker, at the time of the Beethoven Centennial in March 1927, was among all the musical events of this wonderful celebration the most unusual and the one which made the most profound impression upon me.

It is a source of gratification to me that the Library of Congress, at its next festival of chamber music in October 1929, will have the distinction of introducing to America these excellent young singers under the leadership of Professor Ficker, who is today one of the foremost authorities on mediaeval music.

I believe that the nature of the music and the quality of the singers will make a strong artistic appeal, and that our audiences will relish the novelty furnished by an antiquity full of vital and unsuspected beauty.

Very sincerely,

Chief, Division of Music

CE/ea

# THE VIENNA MASTERSINGERS



Now Booking Season 1929-30

CONCERT MANAGEMENT NORBERT SALTER, 119 West 57th St., New York

## Musical Novelties Engross Boston

The Hampton Institute Choir—The Chamber Orchestra—Soire-Sears at Devon Court—Lillian Magnusson on Final Program of People's Symphony

BOSTON.—A sold-out house testified once more to the growing popularity of Negro song and Negro singing, at Symphony Hall, Sunday, March 10. The occasion was the appearance of the Hampton Institute Choir (mixed) under the direction of Dr. N. Nathaniel Dett. The group is variously as well as excellently trained; much of the program was made up of matter other than racial, Sacred Songs of the Early Church, Russian Liturgical Anthems, and Church Music by Modern American Composers, for example, were the headings of some of the sections presented. Included among the first-named of these was Campion's *As By The Streams In Babylon*. Miss Dorothy Mainor, Hampton Institute Academy, '29, sang this as a soprano solo, with accompaniment of four-part mixed chorus, as adapted from the score for voice and lute. The intense quality of her voice and its fineness withal brought down the house, and the number was repeated. Considering the apparent youth of the singer, the exhibition was a most striking one; Miss Mainor should go far. In the second group, besides two pieces by Tchaikovsky, Schvedov's *Lord Our God Have Mercy* was enthusiastically received, and was given a second time. For the Church Music by Modern American Composers, Demuth's *Still, Still With Thee*, and Noble's *Fierce Was The Wild Billow* were sung with the spirit of quietude and dramatic suspense which pertains to each.

In the selections of Negro origin another soloist achieved distinction. Miss Elizabeth Sinkford, Mus. B. of the Voice Department, School of Music, Hampton Institute. Oh, Hear the Lambs a-Crying required an encore, that the texture of the singer's voice, the sweetness of her modulations, and her volume might gratify again. She also attracted attention in the first number which was given, *Gently, Lord, O Gently Lead Us*, in which she took the solo part. Other soloists who distinguished themselves were Miss Alice Mullen, soprano, a senior in the School of Home Economics at the Institute, and Mr. Mercer Bratcher, tenor.

Much credit goes to Mr. Dett himself, the conductor, for several reasons. His way with the Choir was markedly conducive to results, as the consistent applause, with the fact that half of the regular program was given twice, combined to demonstrate. Further, the program notes compiled by him on the groups of songs were pleasantly typical of the kind of thing that is needed to extend the capacity for enjoyment, whenever a rather new sort of art makes its appearance. All of the Negro melodies, in conclusion, were arranged by Mr. Dett.

### FURTHER RARE ENTERTAINMENT

Another of the out-of-the-ordinary musical affairs which have come to fill a definite and welcome place in the concert-life of the city took place at Jordan Hall on Monday evening, March 11. The audience was, as usual, a large one, and gratifyingly responsive to every phase of the manifold entertainment. This appropriately both opened and closed with Mozart, whose ever-youthful, graceful spirit struck the keynote for the evening. The first number was from the *Serenade in D major, No. 3*, played by the Chamber Orchestra of Boston, under the direction of Nicolas Slonimsky. The organization is made up of members of the Boston Symphony Orchestra, and under Mr. Slonimsky's able baton, performed with the surpassing beauty to be expected of it, all through the program. Next came Friedrich Abel's *Overture in B flat major, Op. 14*, a piece which in accordance with the avowed purposes of these entertainments, though of obvious merit in point of form and invention, is seldom to be heard, being less familiar, if possible, than the altogether lovely *Serenade of Mozart's*. When the applause for the orchestra died down, Gertrude Ehrhart, soprano, was heard in two arias by Scarlatti, arranged by the fertile though little-known Paul Allen, whose symphony was accorded the Paderewski prize in 1909. The crystal clarity of her voice shone to excellent advantage in these, of a type not so thankless as the compositions to which Miss Ehrhart devotes much of her efforts.

Following the intermission, three composers of present-day interest were represented, two of them being at hand to assist in the performance of their works, to the added satisfaction of the sympathetic audience. Colin McPhee's *Concerto for Piano and eight wind instruments* reflects considerable individuality on the score of style for the young Canadian its composer. Modern, yet but slightly suggestive of any particular modern trends, it asserts a greater claim to respect for its own sake than is usual for compositions of which the sigh is that they are still in the experimental stage. In this number as in Henry Cowell's *Suite for Solo String and Percussion Piano with Chamber Orchestra*, the composer was at the piano. But in the latter it was the sound-board of the instrument that the artist was at. The String and Percussion Piano, probably invented as such by Mr. Cowell, is defined as an ordinary piano, but operated inside. The variations to which it is amenable include plucked strings, plucked strings, swept strings, struck strings, and struck bars, sound-board, sound post, lid and frame (with rubber-headed drumsticks, plectrum, pencil, darning-egg). It is not as a tour-de-force, as Mr. Cowell explained at some length before the performance, that the piece is intended. The endeavor was rather towards an authentic extension of the apparatus at the composer's command. Regardless of the depth of the specific program-music essayed, the values involved were real, and more than prettily handled. The delectable novelty won unmistakable approval, and Mr. Cowell played by request his *Antinomy* as an encore, and after that *An Amiable Conversation*. The greater part of the superior extremities are employed directly to daring but successful effect in the production of "tone-clusters" in *Antinomy*.

Three Conversations, by Arthur Bliss, were also well worth listening to. The Committee Meeting and In the Woods are lyrically efficient in themselves, and were splendidly given by the orchestra. In the Tube at Oxford Circus, though tending more to the unrelievedly ingenious, was very pleasant in places. The program ended with Mozart's *Musikalischer Spass*, "a prophetic vision of the age of polytonality". Mozart was one who could not help

being beautiful even in burlesque, and today the Musical Joke is even lovelier than it is diverting.

### MIGNON SOIRE AND JOHN SEARS AT DEVON COURT

The success of a third concert at Devon Court on Saturday night, March 9, definitely insured the continuance of the series. The performers brought forward this evening were Dr. John Sears, violinist, who is connected with the Massachusetts General Hospital here in Boston, and Miss Mignon Soire, of local reputation as a pianist. Mr. Sears played Wieniawski's difficult *Scherzo-Tarantelle*, Franck's *C major Sonata*, and Mendelssohn's *Concerto* with brilliant technic and a glowing sensibility on the interpretative side.

### LILLIAN MAGNUSSON ASSISTS AT CONCLUDING PEOPLE'S CONCERT

The *Prelude to Die Meistersinger* concluded with the People's Symphony Orchestra, a season of Sunday concerts at the Hotel Statler ballroom which can with safety be called more than merely successful. So much so, in fact, that arrangements for additional concerts have been announced. Mr. Wendt, a conductor with pedagogic as well as professionally artistic talents, deserves full credit for the manner in which he has rounded out the powers of the men with whom he has worked. The *Prelude* was forcefully played, and well. Beethoven's *Fifth Symphony* resounded plangently from the instruments of the sensitive and capable ensemble. A suite arranged by Felix Mottl from the operas of Lully was found charming. To MacDowell's piano *Concerto in D minor*, Miss Lillian Magnusson brought a technic well in accord with its lively measures. Her approach was always musicianly and the audience showed itself completely aware of the fact.

B. M. F.

### Temianka Rouses Critics to Enthusiasm

Henri Temianka, violinist, has had an active season, with two concerts in New York, three in Boston, one in Chicago and one in Philadelphia. His last Boston concert was followed by an engagement as soloist for the Harvard Musical Association. Temianka has been acclaimed by the critics and the public. "His tone is acoustic magic; he has fire and magnetism," declared Glenn Dillard Gunn, critic of the *Chicago Herald-Examiner*; and the *Boston Transcript* hailed him with the phrase, "Temianka comes to conquer." "Each selection as it was played was a delight," affirmed the *New York Evening Post*.

The object of this unusual praise is just past twenty-one; a Belgian by birth, with a modest, unassuming manner that wins his audience at once, but with a cool authority that bespeaks his mastery of his art. This calm and unruffled exterior can be roused to a white heat of feeling and romantic fervor when occasion demands, as his critics amply attest.

Temianka began the study of the violin at the age of seven at the Rotterdam Conservatory under Carel Blitz. Later he became a pupil of Willy Hess at the Berlin Hochschule, and from there went to Boucherit at the Paris Conservatory. Here he gave three sonata recitals that proclaimed his talent and virtuosity, and a number of concert engagements were offered. Temianka rejected these pro-



Photo by Kubey-Rembrandt

HENRI TEMIANKA

posals and came to America to complete his studies with Carl Flesch at the Curtis Institute of Music. His New York debut a year ago has been followed by an extensive tour this season.

Analyzing the art of this young musician, the critic of the *Boston Herald* finds that "Temianka is in perfect command of his instrument, with fire and restraint in interpretation, and with a tone that can be warm, broad, brilliant, suave or infinitely soft, as he wills. His phrasing is a delight; he can immediately evoke and maintain a mood. He can plan a whole concerto so that climax succeeds climax, and themes and rhythms are interwoven with consummate skill into one lovely pattern." The *Boston Globe* added, "The Wieniawski *Concerto* gave Mr. Temianka ample opportunity to display his command of the bolder, more grandiosely romantic and more ostentatiously brilliant aspects of violin playing. He rose to the occasion triumphantly, proving himself capable of rousing admiration by his virtuosity as well as his musicianship; showing himself able to achieve grandiloquence as well as subtlety."

Chicago gave unstinted praise to the new recitalist. "He is an artist of exquisite tone, technical ability and interpretive force, and one who knows how to select good music for his programs. He has a distinctive place in the world of violinists," said Edward Moore in the *Tribune*. "He is a splendid artist. His tone is acoustic magic, pure and serene. He has fire and magnetism. Vital intention lives in every phrase he plays . . . an intention informed of imagination, wholly dedicated to beauty, persuasive, alluring"—thus Glenn Dillard Gunn in the *Herald-Examiner*. "A fine violinist; an artist of quality," declared Karleton Hackett. One phrase remains to be added, from the *Boston Transcript* of November 24, following Temianka's debut in that city: "The close of the program found his listeners smiling with satisfaction at having been present on this fortunate occasion."

## Paris' Brilliant Russian Opera Season

### Closes Under Emil Cooper's Lead

Crowded Houses Testified to Excellent Performances—Company Plans Visit to United States

PARIS.—The last two new operas given by the Opera Privé de Paris, namely Rimsky-Korsakoff's *Snegourochka* and Kitesh, were produced according to the same high standards as the two preceding works, *Prince Igor* and *Czar Saltan*. It is rare, indeed, that such gems of perfection as these performances have been are the result of private enterprise, and all honor is due to Marie Kousnetzoff, who called in such expert aid in her undertaking.

### A FINE CAST

She herself sang the title role in *Snegourochka* with genuine musicianship and a great deal of charm. The cast was remarkably well selected. Mmes. Davidoff and Rogovskaya, as Sel and Koupava, respectively, sang excellently and Mme. Sadoven was especially convincing as the Fee Printemps. Petrauskas-Piotrovsky made a splendid Czar and appeared to much greater advantage vocally than in *Prince Igor*. Bobyl and Bobyllicka, the comic couple, were extremely well portrayed by Lawretzky and Mme. Yaskewitch. The chorus, as in the previous operas, was magnificent and the orchestra of Walter Straram's *Concerts Symphoniques* under the able baton of Emil Cooper, gave an inspiring performance.

The stage decorations and costumes of Constantin Korovine were especially delicate in conception and coloring, carrying out the symbolic spirit of the opera to perfection.

### EMIL COOPER'S SPLENDID CONDUCTING

In *Kitesh*, the fourth and last of the operas promised by this new company, the listeners were treated to still another chef d'oeuvre, both musically and artistically. Mme. Kousnetzoff, in the part of Fevronia, was the personification of youth, and the tenor role was well interpreted by Raiceff. The performance of the orchestral score under Emil Cooper was really remarkable, and the chorus was at its best, especially in the beggar song. The scenery, by Constantin Korovine, was magnificent.

This enterprise should be a lesson not only to the state operas in Paris, where lack of money is certainly not alone responsible for the low standard, but also to some of the private undertakings we have seen and heard here.

The company is now going on tour in Europe and plans to visit the United States.

N. DE B.



EMIL COOPER,

Russian conductor, formerly musical director of the Imperial Opera, Petrograd, who conducted a series of Russian operas with great success in Paris.



# GIESEKING

## The Amazing Pianist

With BOSTON and CINCINNATI ORCHESTRAS

### Giesecking, Weaving With Magic Fingers

Again the Pianist of Many Virtues, for Enthusiasm  
Sans Sensationalism

The casual observer at Symphony Hall yesterday afternoon would have noticed upon the stage a stocky man, slightly bald, with darting, penetrating, blue eyes. He would have seen this man seated at the piano, using his shoulders for almost all his playing, but using them to obtain effects the exact opposite of those for which his brethren occasionally bring them into action. He would have seen him follow or anticipate or accompany every pianistic and musical nuance with some expressive play of head or body, however slight that motion may have been. Thus fully, with his entire personality—mental and physical, does this young pianist enter into the work he is at the moment unraveling for his hearers. He is none other than Walter Giesecking, unpretentious and modest and unassuming hero of many a pianistic joust of major proportions.

The same observer would have noted an audience somewhat different from many at Symphony Hall. In its enthusiasms it was the equal of others. At the end of the program people were coming forward in the aisles to witness at closer range, if possible, the artist at work upon the encores, with which he was generous, and in which he relaxed not a whit the high standard which he had maintained in his choice of program as in his playing of it. For one example: A suite of Bach had stood first upon that program; two movements from another Bach suite he played as his first encore—possibly thinking that thus he might end the program as he began it. But the end of encores was not thus easily attained. And the observer would have noted, finally, that the enthusiasm of the audience fed upon something different than most other audiences. What was it?

In enumerating, one may begin with negatives. Mr. Giesecking did not do one single sensational thing throughout the course of a whole afternoon. He did not place one single displayful piece upon the program. He did not wrack our nerves or harrow our emotions. He did not more than once (in Chopin's Ballade in A-flat major) even seek excitement. He did not once pound the piano. Nor did he sentimentalize one single melody. To turn to the positive side, Mr. Giesecking did use the soft pedal a very great deal. He did coax from the piano an array of delicate and shimmering pastel colors such as our heroes of the keyboard would never dream existed in their box of strings. He played Bach and Scarlatti for a little over half an hour and made one remember the time when one swore by all the gods that Bach would never again sound right unless heard on a harpsichord. One heard from him (or thought one did) that elusive color, soft and shimmering, which only the plucking of strings by plectra of steel or quill is supposed to give. He played Schubert and one heard the singer of songs, singing, singing, on and on; coloring now and again the song with harmonies the pigments for which he alone knew how to mix (and which good schoolmasters long after forbade their scholars even to try to mix). Or again, he played Debussy, and the very term "Impressionism" began to take on new and more real and significant meaning. Is it to wonder, then, that an audience responded with an enthusiasm to secure which many another finds it necessary to administer stimulant and stronger stimulant, and stimulant still more strong, until nerves of themselves applaud almost without their owner willing it. How much better to be allowed to applaud beauty, rare beauty.

From all this it would be too easy to deduce that Walter Giesecking is chiefly a subtle colorist. Nothing could be further from the truth. Mr. Giesecking is surely a subtle colorist. But this is the least of his virtues. Witness his program: a partita of Bach—No. 2, in C minor; three sonatas by Domenico Scarlatti—in A minor, A major, G major; two Intermezzi of Brahms—E-flat minor and C major; Chopin's ballade in A-flat; a group made up of Castelnuovo-Tedesco's "Cipressi," Debussy's "Hommage a Rameau" and "Reflets dans l'eau," Ravel's "Ondine." The weaver of golden strands of counterpoint he was with Bach. The brilliance of these rapidly moving figures was his. But the steadiness and evenness of these Bachian rhythms was perhaps the crowning technical glory. Add to that the spirit which one felt must have been counterpart of the true spirit of the great master of Leipzig, and one has performance of Bach so rare that a Sunday audience is thrilled by it. Nor is the snap and the sparkle of Scarlatti's sonatas different in its effect.

The past year has brought not only the fashion of including Schubert in programs which had otherwise entirely forgotten him; this fashion has brought also a rediscovery of much beautiful neglected music. And yet one can only feel about Schubert that the best service that could be done him would be the service of a competent editor with thick blue pencil and long shears. It is in no sense belittling Schubert to observe that his rule of composition was, "When I have written one piece of music I write another one." Through three movements yesterday, a Molto Moderato, a highly imaginative scherzo, a final Allegro, Mr. Giesecking revealed the composer of the lyric sonata as composer of a form whose neglect is a deep misfortune. The sincerity and beauty of those

melodies, the skill and artistry in their development, the boldness of genius in the coloring and the contrasts, is the work of one inspired of the gods. But an Andante seemed insignificant in subject matter, over-long in treatment. It seemed as if Schubert, cognizant of the slender worth of his idea, were attempting to force it upon the hearer by sheer insistence upon it. The editor who could reduce that one movement until its extent was in proportion to the significance of its main theme would triple the enjoyment of the whole sonata. Be it said that Mr. Giesecking was as much the artist with this second movement as with the others.

There was surely nothing more enjoyable upon this program than the second of Brahms's Intermezzi. Humor, playfulness, piquancy are Mr. Giesecking's as well as more serious virtues. Nor is it to be inferred that he is a miniaturist or that he deals exclusively in gentler music. The Chopin ballade was the answer to that. A tremendous climax in it reared. Not often is one of these pieces of Chopin given so clear an exposition, not often is one led with it so inexorably to the heights, nor to such great heights as those of yesterday afternoon. The impressions of the last group were again poetry of the purest and most imaginative kind. Small wonder that an audience dealt in enthusiasms.—A. H. M. in *Boston Transcript*, Jan. 21, 1929.

"Have the Titans of the pianistic world passed into oblivion? Not so long as Walter Giesecking lives to give his great art to all who choose to sit around the communion board with him. At the shrine of Beethoven Giesecking is a devout communicant. The colossal mind of the immortal composer is revealed afresh under the nimble fingers and dynamic playing of Giesecking. No pigny of the literature for pianoforte and orchestra is the Fifth Concerto in E-flat major, often designated as "The Emperor." It is orchestral as well as pianistic and Mr. Bakaleinoff had the supporting unit under perfect control and proper subjugation.

Giesecking is a secure performer. The essence of refinement is in his playing. Pearly scale passages trip lightly from his fast-flying fingers, each note detached, perfectly articulated. The trill? It is a beautiful one that Giesecking turns. Whatever the musical design the Giesecking technic, which is prodigious is equal to the emergency.

The mind does not function critically for the listener when Walter Giesecking plays Beethoven. One is lifted to the realm of the spiritual and content to remain there, indignant when the spell is broken by a burst of applause as the performance is concluded. Silence indeed, would be a greater tribute to the artist but appreciative listeners may not run the risk of being misunderstood.

There is nothing to shock the sensibilities of the timid or conservative concert goer in this week's program. It is one of utter charm from opening to closing, precisely what a symphony recital should be, a feast of beautiful tone and demonstration of individuality and ensemble virtuosity.—*Cincinnati Inquirer*, Feb. 2, 1929.

"Following the intermission, Walter Giesecking, who last season fairly electrified us with the memorable performance of the great B-flat major concerto of Brahms, played the E-flat major concerto No. 5, usually called "The Emperor," with the same pianistic command, flawless technic, perfect dynamics, and other essentials of the eminent artist.

His interpretation is marked by great virility and buoyancy by fascinating transitions of tone in the scale passages and the calm beauty with which he embroiders the tranquil loveliness of the adagio.—*Cincinnati Evening Post*, Feb. 2, 1929.

"Mr. Giesecking's playing of the "Beethoven No. 5 Emperor Concerto" was one of the most satisfactory readings which has been heard for many a long day. This is the moment of technic in art and there are apparently few, if any, limitations to the pianistic technic of Mr. Giesecking. Artistically he employs his talent to style his concerto.

It was a reading in the grand manner, replete with significance of the majestic contours of the "Emperor Concerto" of beautiful delicacy, for enunciation of the themes and their embellishments of as fine a pianistic legato as is possible to elicit from the keyboard. Too splendid and true a presentation of the Beethoven concerto, most typical of the master, to need analysis or to make such acceptable.—*Cincinnati Times Star*, Feb. 2, 1929.

Giesecking, of course, created a furor. He should. Few pianists in the world even approach him in subtlety and variety of style. He can play a simple chromatic scale and impart to it half a dozen different meanings in the length of the keyboard. His singing full tone is only the beginning of his equipment, for he has a technic so colossal that it is forgotten in the ease of its application and an insight into phraseology that is tremendous.

The Emperor Concerto of Beethoven is a concert "War Horse." It is until Giesecking plays it. Then it becomes a new work, virtually related to the greatest of Beethoven compositions, a transcript of meaning, an expression of emotion, seldom heard in the whole of piano literature. Giesecking orchestrates even the piano score as he plays it. There is not a suggestion of trying to create an impression. Indeed, for there is no need for it. Even the cadences are not the usual pyrotechnics, but an integral part of the great score. He builds with the orchestra a great cathedral of form, adorns it with facile and beautiful embellishments and presents it to the listener with profound emotional solidarity.

This is unquestionably one of the greatest solo performances ever heard with the Cincinnati Orchestra. The orchestra obviously enjoys playing with a man of Giesecking's quality and as a result they play even better than usual.—*Cincinnati Commercial Tribune*, Feb. 2, 1929.

GIESEKING will give his last New York Recital for two seasons at Carnegie Hall, Sunday afternoon, March 31st. He will return to the U. S., for 30 appearances beginning Oct. 4, 1930.

Baldwin Piano

Management: CHARLES L. WAGNER  
511 Fifth Avenue, New York City

## Triumph for AKSAROVA



Lanselle Photo

### Criticisms of New York Recital March 9, 1929

"Mme. Aksarova Heard in Stimulating Recital. She is a provocative singer, and unquestionably musically gifted. She not only presented an interesting program at her recital, but her interpretations of the songs and arias which it comprised were often striking, dictated by a feeling for the texts and a desire to illustrate them by means of dramatic vocalization. The result was a stimulating afternoon of song."

—Herald Tribune.

"Valentina Aksarova readily disclosed an admirable understanding of texts. She sang with good voice, with much clarity of tone and with well varied passion, sentiment and enunciation. She proved that she is one of the best exponents from the ranks of Russian singers yet heard here."

—Evening Sun.

"Has a truly beautiful voice. There are moments of stirring passion in her singing."

—N. Y. Telegraph.

"Valentina Aksarova Has Voice of Sweetness and Power. She has a clear, high voice, combining sweetness and power, and gave a true exotic touch to Borodin's Arabian Melody and Moussorgsky's Parasias. Her diction was equally clear in Debussy's *Enfant Prodigue* air, and the *Coplas* of Obradars and El Pano of De Falla."

—New York Times.

### Recent European Press Comments

"The evening of Russian music devoted to Tchaikovsky evoked a regret that so admirable a singer had not allowed greater scope to her undoubted talent for interpretation."

—London Daily Telegraph.

"Valentina Aksarova sang Nicholas Tcherepnines' songs, assisted by the composer. Her voice was deeply expressive of the melancholy temper of Russia."

—London Musical News.

"In the 'Promenades' with Sir Henry Wood, Madame Aksarova sang, 'Vissi d'Arte' from Puccini's *Tosca* with beautiful voice."

—London Musical Opinion.

"In the role of Tamara (by Rubinstein) Mme. Aksarova proved she possessed remarkable vocal qualities and a perfect diction."

—Courrier Musicale, Paris. Paul le Fleur.

Concert Management Daniel Mayer, Inc.  
113 West 57th Street, New York

Personal Address: Great Northern Hotel, New York

## Metropolitan Ends Wagner Ring Cycle

Notable Performance of Goetterdamerung Concludes Series and Marks Melchior's First Appearance in This Opera—Manon, Aida, Boris, Rondine, Lohengrin and Turandot Repeated

At the Sunday Night Concert, the Metropolitan chose portions of four operas. The program opened with the chorus and dance from Act III of *Samson et Dalila*, sung by the chorus. Then followed *Carmen*, entire Act II; *La Gioconda*, Grand Finale Act III, and *Aida*, entire Act II, Scene 2. Owing to a last minute indisposition, Elda Vettori substituted for Leonora Corona. The other soloists were: (Carmen) Bourskaya, Doninelli, Flexer, Tokatyan, Pinza, Cehanovsky, Dreda Aves, Aida Doninelli, Ina Bourskaya, Dorothea Flexer, Marion Telva, Frederick Jagey, Armand Tokatyan, Marek Windheim, George Cehanovsky, Millo Picco, William Gustafson, Ezio Pinza, and James Wolfe. Bambochek conducted. The entire program was splendidly given, but the audience much smaller than is usual on a Sunday evening.

### MANON, MARCH 11

On Monday evening, March 11, Massenet's *Manon* was repeated with the same cast. Lucrezia Bori in the title role was exquisitely lovely, both in appearance, action and voice. She scored high with the capacity audience, as did Gigli, the Des Grieux. The tenor seems to be in particularly fine fettle these days, showing no trace of the heavy season that has been his. He sang with a purity and beauty of tone that charmed the ear and won for him a veritable triumph. De Luca and Rothier were also included in the lengthy cast, with Hasselmanns conducting.

### AIDA, MARCH 13

The Wednesday evening, March 13, opera was *Aida* with Leonora Corona again in the title role. Each successive appearance of this gifted young artist seems to excel its predecessor. She sang with an opulence of voice that had its effect, and acted with dramatic intensity. In Frederick Jagey, Miss Corona had a youthful and fresh voiced Radames. To see and hear these two Americans was a pleasant experience. Julia Claussen made a handsome Amneris, one whose voice quite matched her appearance. De Luca, Pinza, Gustafson and others completed the cast. Serafin conducted the score con amore.

### GOETTERDAMMERUNG, MARCH 14

A notable performance of the Goetterdamerung brought the Ring to a conclusion at the Metropolitan Thursday afternoon, this being the fifth work to be given in the special Wagner matinee cycle.

The occasion marked Lauritz Melchior's first appearance in America in the Goetterdamerung, although he has sung the young Siegfried here, and he is no novice in the part of the elder Siegfried, having sung it in Bayreuth. He sang with great distinction, with beautiful tone production, with dramatic fervor, and an impassioned delivery. His voice is well suited to the heroic role and he is familiar with all the secrets of the Wagner tradition.

Gertrude Kappel has perhaps never been heard in New York to greater advantage than in the part of Bruennhilde at this performance. She rose to great heights vocally, and her portrayal of the part of the outraged heroine was magnificent in its tenderness, passion, pathos and dramatic sweep.

The role of Hagen could hardly have had a better interpreter than Michael Bohnen. His delineation of it was marked with strong individual touches, and his powerful bass voice is well adapted to the gloomy part. With his long black beard, he made a more convincing appearance than he did in the same role last year with his smooth shaven, boyish face. One can scarcely think of Hagen without a beard.

The part of Gunther does not offer Schorr as much opportunity for the display of his exceptional vocal powers as that of Wotan and some of the other Wagnerian roles in which he has appeared. Maria Mueller was a sympathetic Gutrune, and the Waltraute of Branzell was portrayed with dramatic intensity. The three Rhinemaidens, Edith Fleischer, Phradie Wells and Marion Telva, sang delightfully. Schuetzenhof was heard as Alberich and Merle Alcock, Henriette Wakefield and Dorothea Manski as the three Norns.

The orchestra played very spiritedly under Bodanzky who was tendered an ovation by the large audience when he took the conductor's stand at the beginning of the last act.

The writer heard the Ring at Bayreuth under Hans Richter nearly forty years ago. The cast was magnificent, including the then youthful Ernst Krauss, Carl Scheidemantel and Terese Malken and an orchestra of one hundred and twenty-five picked musicians, recruited from the best orchestras of Germany. The memory of that wonderful performance has never been effaced. The writer also heard the Ring again under Richter in 1906, with the incomparable Schumann-Heink as Waltraute.

### BORIS GODUNOFF, MARCH 14

The Thursday evening opera was a repetition of Moussorgsky's *Boris Godunoff*, with Chaliapin again as the Czar. An overflowing house enthusiastically applauded the excellent cast, which included Thalia Sabanieva, Ellen Dalossy, Merle Alcock, Ina Bourskaya and the Messrs. Tokatyan, Pinza, Tedesco, Ananian and others. Mr. Bellezza conducted.

### LA RONDINE, MARCH 15

La Rondine was given for the second time this season on Friday evening before an audience that clearly demonstrated its enjoyment of this dainty and delightful lyric opera of Puccini. The cast was a familiar and effective one: Lucrezia Bori, charming, and glorious in voice, and Beniamino Gigli, also in perfect form, splendidly assisted by Editha Fleischer (Lisette), Armand Tokatyan (Prunier), Pavel Ludikar (Rambaldo), Millo Picco (Perichaud), also Mmes. Ryan, Falco, Alcock, Parisette, Wells, Flexer, and Messrs. Paltrinieri and Wolfe. Bellezza again conducted.

### LOHENGRIN, MARCH 16 (MATINEE)

The Saturday matinee was Lohengrin, with a new Ortrud, Gertrude Kappel. Although the role is seldom sung by sopranos, Mme. Kappel gave a most impressive performance, singing with great opulence of tone and acting with extraordinary intensity. She was warmly applauded. Grete Stueckgold, recently recovered from a prolonged illness, was the Elsa and, likewise, created a favorable impression. She made a handsome picture and vocally was appealing. Michael Bohnen, King Henry, added to the enjoyment of the performance as did Rudolf Laubenthal, the Lohengrin, and Clarence Whitehill, whose Telramund, a familiar one, is always admirable. Bodanzky conducted.

### TURANDOT, MARCH 16

Turandot received its final performance of the season on Saturday evening before a large audience which gave every evidence of the engrossing effect of Puccini's spectacular drama. Florence Easton, beautifully costumed, stately of carriage and mellifluous of voice gave a portrayal of the Chinese Princess quite on a par with her more familiar representations. She is an artist that can always be depended upon—a valuable asset to the opera house. Lauri-Volpi, in the role of the hero, gave a gratifying sample of his superb vocal art, and Elda Vettori, as Liu, was full-voiced and capable. Messrs. Basiola, Bada and Tedesco accounted for the other important parts. Serafin conducted.

### The St. Matthew Passion Next Sunday Evening

The two hundredth anniversary of the first performance of Bach's *St. Matthew Passion* will be observed in the First Presbyterian Church, Fifth Avenue and Twelfth Street, on Palm Sunday evening, March 24, at eight o'clock. The work was produced in the Thomas Kirche, Leipsic, on Good Friday, 1729, and revived by Mendelssohn a hundred years later. This performance will be under the direction of Dr. William C. Carl, with the following soloists: Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Edgar Schofield, bass. The choral parts will be rendered by the Motet Choir of the First Presbyterian Church, largely augmented by choristers from St. Bartholomew's Church. No tickets have been issued, and the musical public is invited.

### Whitmer's New York Recital

T. Carl Whitmer, of Pittsburgh, gave a program of ultra-modern music at Aeolian Hall, New York, on March 5. Mr. Whitmer played on the piano some of his own compositions, including *Sunrise*, *Triangle*, *Parallel*, parts of his *Choral Rhapsodie*, and *The Passage of the Soul*, all of which were thoroughly enjoyed by the audience, and he also rendered at the organ his *Baptismal Theme* from Mary Magdalene.

The remainder of the program consisted of a number each for organ and piano, played by Mary Lee Read, and a demonstration of audiographic music by Jean Everly.

### St. Denis and Shawn to Tour

Ruth St. Denis and Ted Shawn will make an extended tour beginning in October, under the management of Edward W. Lowrey, formerly associated with the late Daniel Mayer.

### Gadski Returns

Johanna Gadski has returned to New York after her opera tour of the West.

# MISCHA ELMAN

CELEBRATED  
VIOLINIST

NOW BOOKING  
SEASON 1929-1930  
MANAGEMENT  
METROPOLITAN MUSICAL  
BUREAU  
11 WEST 22ND STREET  
NEW YORK CITY  
VICTOR RECORDS  
STEINWAY PIANO



# WILHELM BACHAUS

## VIENNA

Wilhelm Bachaus played, in six evenings, all of Beethoven's piano sonatas. He has illustrious predecessors in the undertaking. He, himself, is an illustrious successor. As such he is unanimously acknowledged today in Vienna. . . . Immediately on the first evening Bachaus gripped, moved, and thrilled. The audience, which was also thoroughly representative of those who wanted to learn and found here an opportunity, piano teachers as well as piano students, thanked him enthusiastically for the extraordinary achievement.—*Neue Freie Presse*, Jan. 17, 1929.

Wilhelm Bachaus, who is perhaps the most important German pianist of the present, presented Beethoven's thirty-two sonatas in six concerts, during the short period of nine weeks. This prominent side of Beethoven's creations, in which he proved particularly masterly, has been similarly presented as a whole only by the greatest masters of piano playing, Bülow and Rubinstein; and whoever had the good fortune to hear them, as the writer of these lines did, decades ago, must count this experience among his finest artistic recollections. Worthily are they succeeded by Bachaus who, at the first of his six concerts in the Musikvereinsaal, swept hundreds of listeners to enthusiastic delight.

In the expressive characterization of each sonata and each single movement, one forgets the technique of the pianist and is conscious only of the purely musical thoughts of the composer. The wonderful tone, the cantilena of the adagios and andantes bring variety to the now gently flowing and now mightily roaring river of the unique masterpieces which only an outstanding artist is capable of interpreting.—*Deutsches Volksblatt*, Jan. 25, 1929.

It is taken as a matter of course that he should play Beethoven like this, so wonderfully transparent and deep, so entirely spiritually controlled, so interwoven with feeling, so pure in conception, so bright and clear in form, so finished technically, above all so attuned to our time as hardly another pianist is capable of at the moment. Nevertheless this does not explain the secret. It lies in this that Bachaus does not play Beethoven sonatas, nor even Beethoven compositions, but plays Beethoven. That he forces the hearer to experience Beethoven as a spiritual power, not only to listen to a work.—*Wiener Neueste Nachrichten*, Jan. 29, 1929.

Wilhelm Bachaus announces a Beethoven Cycle: the six concerts, in which Beethoven's sonatas are to be played, are immediately sold out. The first concert takes place before an overfilled hall. No slight proof that Beethoven's drawing power is undiminished, in fact stronger than ever; no slight proof, moreover, that the Viennese public considers Wilhelm Bachaus a masterly Beethoven interpreter.

Bachaus played it (the Waldstein sonata) in all the nobility of its greatness, without exaggeration and without willfulness, but with the closest attention to each pianistic detail, the whole form conceived, thought out and filled with reflective spirituality. The sonatas of Beethoven's first and middle periods are, despite Schubert and Chopin, despite Brahms and Debussy, still the greatest pianistic examples of brilliance and grandeur.

Bachaus interpreted like a brilliant virtuoso and, at the same time, like a musical thinker and poet. Enthralled, one followed his interpretations, refreshed and uplifted in the innermost recesses of one's being.—*Neues Wiener Journal*, Jan. 15, 1929.

. . . Also the performance of the pianist, whose characteristic style, with all its greatness and pregnancy, always remains dignified and restrained.—*Neues Wiener Tagblatt*, Jan. 28, 1929.



## BERLIN

Wilhelm Bachaus played the Beethoven sonatas, op. 57, 106, 111, which means that this great player, who really plays with difficulties, devoted himself to music in which technical brilliance is a side issue that is taken for granted. The tendency of our time toward objectivity is in sympathy with the nature of this pianist and prizes his noble restraint which an earlier and more individualistic generation considered cool and pale. . . . His Beethoven has a big frame that comes from spiritual heights and ripeness, and is therefore a live Beethoven.—*Berliner Tageblatt*, Jan. 25, 1929.

His performance of Beethoven's G major concerto revealed a control and finely balanced detail that must be regarded as consummate in the highest sense of the word. Both technically and instrumentally, it showed quiet thoughtfulness; it achieved that great simplicity which is the highest art. The inner life of the interpretation, the phrasing, the execution, the maintaining of the great lines, the fine rhythmic nuance were all wonderfully blended; the fascinatingly developed cadenzas enriched the picture as a whole. Bachaus was acclaimed with cheers and one looks forward with pleasure to hearing him in a variety of works on his two ensuing evenings.

—*Deutsche Tageszeitung*, Jan. 14, 1929.

No word of praise is too high for the wonderful achievement (G major concerto): full of spirit in the Rondo, deeply felt and extremely beautiful tonally and interpretatively in the Andante, and of the greatest clarity in the first movement, that work of wonder passed over us, supported in great measure by the fine-nerved, clever accompaniment of Richard Lert.—*Allgemeine Musik-Zeitung*, Jan. 18, 1929.

A festive hour was provided by Wilhelm Bachaus at his first Beethoven evening, in the Beethovensaal, with the performance of the C minor sonata, op. 111. Not only has he a sovereign mastery of his instrument, not only does he build up the work with a rare monumentalism and combine the greatest clarity and precision with a thrilling grandeur of outline, but his interpretation has something Dionysian about it. . . . His playing was manly, though without a trace of robustness in the first movement and with intimate soulfulness in the second. Applause of very special dimensions, suited to the artistic quality of the performance, thanked the concert giver.—*Signale*, Jan. 23, 1929.

. . . We heard from him the Appassionata, the Hammerklavier sonata and the last, in C minor, op. 111, and must say that as an interpreter of these highest . . . examples of piano music . . . he has scarcely a rival. . . . Never have I heard the B major fugue of the Hammerklavier Sonata . . . so stimulatingly expressive, so powerfully impressive as this time from Bachaus. Nor do I remember that anyone equalled him in the deep and beautiful expression of the C minor sonata; the way he played the Arietta, with the extreme simplicity and with that "second naiveté" that is the sign of highest maturity, made an impression before which words fail. Bachaus was wildly acclaimed; the public refused to leave and fought with the courage of despair for an encore. The artist is to be particularly thanked that he did not make such a ridiculous concession. After all what could he have played at the end of such a program?—*Deutsche Allgemeine Zeitung*, Jan. 25, 1929.

Wilhelm Bachaus, again in Berlin after many years, proved himself, in three evenings of Beethoven sonatas, a musician and pianist of the greatest dimensions.—*Der Abend (Vorwärts)*, Jan. 25, 1929.

## HYMNS OF PRAISE FROM THREE COUNTRIES

### PARIS

The recital which M. Bachaus devoted to Schubert was the occasion of a new triumph for this wonderful artist. His interpretation was a marvel of balance, opulence and greatness. He commanded admiration for his masterly technique, his authority and his nobility of style. It was truly beautiful.—*La Liberté*, Dec. 12, 1928.

Beethoven has found one of his most remarkable interpreters in M. Bachaus. The power of his playing and the amplitude of his style are particularly suited to interpreting the thoughts of the master of Bonn. It was a wonderful evening and the public was unstinting in its acknowledgment of his well merited success.—*Comœdia*, Dec. 4, 1928.

It is in the shadow of Beethoven that M. Wilhelm Bachaus has again solicited our approval, which we unreservedly accorded him; for this enchanting pianist possesses all the technical and musical gifts, profoundly fortified and ennobled by intimate communion with the thoughts of Beethoven. Since the days of Risler we have not heard a greater exponent of Beethoven.—*Le Gaulois*, Dec. 2, 1928.

Bachaus, who was fêted at the Lamoureux concert last Sunday, was no less heartily acclaimed at this recital. His sure technique, his impeccable virtuosity, his beautiful resonance, with nuances so well defined, and his very pure style were well worth the endless ovations he received.—*The New York Herald*, Paris, Dec. 7, 1928.

M. Bachaus, a conscious Beethovenian, during the course of a sonata recital, showed himself to be an exponent who has devoted himself to the author's central idea out of which the work developed. M. Bachaus is a sure guide. His illuminating interpretations are supported, moreover, by the experience of a proved practitioner.—*Excelsior*, Dec. 12, 1928.

### Coe Glade's Rapid Success

The musical season in Chicago has been notable for, among other things, the debut of Coe Glade, contralto, with the Chicago Civic Opera Company. This is the American girl, Chicago born and Florida reared, whose extreme youth draws the observation, "in her early twenties," from benign critics who wish apparently to make it possible for her to stay young perennially through such subtle references to



Photo by Blakeslee and Klintworth

COE GLADE,  
whose success this season with the Chicago Civic Opera Company has been outstanding.

her age, although she is twenty-four. This Miss Glade admits freely and with characteristic frankness.

After astonishing receptions as Carmen, Adalgisa in Norma, and as Amneris in Aida, Miss Glade, with a delicious terror, found herself being hailed as one of three "great women of the modern lyric stage" by the Detroit News on February 18.

It was a performance of Norma made memorable when Rosa Raisa, as Norma, being aware that the audience was calling for Miss Glade, who was clinging to the wings refusing to take a bow alone, led her forcibly before the footlights and kissed her. The audience, clamorous before, now became ecstatic. This was an act of beautiful humility in deference to the Russian soprano, who has become for Miss Glade a demiurgic symbol, a Lilith, her living credo as an artist.

Miss Glade has risen so rapidly to the comparative heights of the Chicago Opera that it almost makes one believe Otto H. Kahn when he says America is fertile soil for the nurture of indisputable genius. The first source of explanation for the display of adjectives—some ponderable and others inevitably the puerile phrases of enraptured adolescents and senescent gentlemen in search of their youth—is to be sought in the mother of Miss Glade. Mabel M. Glade ignored her own latent gifts to devote herself to her daughter, who today is the finished portrait of herself, reflecting, like a lake, the sunset, her own beauty and dormant power. As in the days of the pigtail, when Miss Glade was Coe, and Coe garbed and painted her loyal followers to look like grotesque grand ladies, Mrs. Glade continues to see that her daughter eats well, sleeps well, looks well, scattering the annoyances of suitors, naive, hopelessly in love, and the tireless ringing of the telephone with her rich spontaneous humor.

She had her daughter study piano with Adelaide Vincent of Chicago and presently voice with Homer Moore in Tampa. This able teacher obtained the consent of Fortune Gallo, of the San Carlo Opera Company, to grant Miss Glade an audition. She sang, and was told to be prepared to sing Amneris—a role entirely strange—in ten days in Montreal. She performed, and the first critical impact proved an absurdly easy triumph for the girl hardly past twenty.

The salary for the short trial season was \$40 weekly, with no expenses paid, costumes even having to be purchased out of her own pocketbook. The first full season Miss Glade sang frequently three and four times a week,

and she was paid \$50 weekly. Her roles included Amneris, Azucena in Il Trovatore, and Carmen. The second and last season with the Gallo troupe she was raised to \$75 weekly.

Last spring, Herbert M. Johnson, business manager of the Chicago Civic Opera, arranged an audition for two dozen aspirants at the Metropolitan. The only one offered a contract was Miss Glade, and she could not sign until the fall, Maestro Gallo loath, and with reason, to let her go without a struggle.

The rest of the history is written in the files of the public prints, including the following excerpt from an article in The Clark Monthly for November, 1928, Worcester, Mass.:

"The performance of Coe Glade reminds one of pages of Flaubertian prose, for hers is an amplitude of emotion and idea clothed in a classic sobriety of manner. She sings with authentic emotion and acts with authentic eloquence, mistress angelic of the passions. Her movements are a poetic realism, and from her velvet voice, crystalline with Virgilian purity, cascade notes that are glowing evocations of vanished glories."

"When she sings the feeling is of a sunburst in her throat."

"The memory of her art remains as an image out of Salammbo, an image sensuous as a sable cat ribboned with purple shadows; an image imperial and strange. And her voice is heard in all the orchid impressionism of an enam-

## MARION TALLEY

Season 1929-30  
Now Booking

Direction  
**George Engles**

THE FIFTH AVENUE  
NEW YORK CITY

Steinway Piano



© Lumiere, N. Y.  
Victor Records

oured cello—a magnificent choring, now virginal now pagan, in the soul."—F.

### Pittsburgh Composer's Work Featured

Caroline Andrews, soprano soloist at the Traffic Club's annual banquet at the William Penn Hotel on March 8, included on her program of songs, The Dawn Brought Me Love and You, the latest ballad success of Richard Kountz, Pittsburgh composer now living in New York. It was less than two years ago that Mr. Kountz, then noted for his song, Sleepy Hollow Tune, moved to New York to give greater scope to his talents. Since then he has met with unvarying success in many fields of musical composition. His choral works are being sung by practically all the American singing societies ranging from the Milwaukee Saengerfest of a thousand voices to the small glee clubs of rural schools. This Pittsburgh composer has not only come forward as such, but has also gained a position as writer of lyrics in collaboration with other composers, notably Josef Pasternack's Giovanna, theme song of the moving picture, The Lover and the Devil, and Nathaniel Shilkret's Lady Divine, theme song for the picture, The Divine Lady. Mr. Kountz will also be remembered as composer of cantatas for the local public school May festivals and as feature continuity writer and announcer with station KDKA. His outstanding success in New York is of added significance in that his entire literary and musical education was carried on in Pittsburgh, where he was born and raised.

### Hess Being Booked for Next Year

Myra Hess is being so heartily received everywhere she has played during her tour this year, that her manager, Annie Friedberg, is already besieged with demands for next season. Miss Hess is now in the Middle West, this being her second visit to that section since her arrival the early part of January, and she will make a third trip in April. Upon her return East from her present engagements, the pianist will be heard in Wellesley, Greenfield and Boston,

Mass.; she will then go South to Lynchburg, Va., and then North to Cleveland, Detroit, Kansas City, Cincinnati, Oberlin, St. Mary-of-the Woods, Indianapolis, Mt. Vernon (Ia.), Chicago, Milwaukee, Euclaire (Wis.), New York City and Cooperstown, N. Y.

### Esperanza Garrigue Pupil Wins Success as Teacher

Rubie Marshall, lyric soprano and teacher of Clarksburg, Va., is at present studying with Esperanza Garrigue at her studios in New York, specializing in post-graduate work in order to advance her teaching authority. Miss Marshall began her musical training both in voice and piano at the West Virginia University, where she studied for three years,



RUBIE MARSHALL,

who is specializing in post-graduate work at the Esperanza Garrigue vocal studios in New York. (Wm. Dobkin photo.)

followed by three more years in voice and piano study at the New England Conservatory of Music in Boston. Coming to New York, Miss Marshall placed herself with Maestro Buzzi-Peccia for two years, and finally with Mme. Garrigue, with whom she has been studying for the past two seasons.

Miss Marshall's career as teacher was crowned with success last year, when two of her pupils were awarded honors, Virginia Lafferty, soprano, winning the district Atwater Kent radio contest, and J. Hugh Jack, baritone, a scholarship at the Eastman School of Music in Rochester, N. Y.

Despite opportunities to enter the ranks of musical comedy in New York, Miss Marshall declares herself so well pleased with the result of her post-graduate training at the Garrigue studios that she will continue to devote herself to the field of teaching in Virginia.

### Grand Opera Society Musicales

The Grand Opera Society of New York, Zilpha May Barnes, director, held a musical evening on February 24 when a large number attended. Guests of honor were the Count and Countess Brunetta, and Prof. and Mme. Woede-poehl. The program opened with poems by Thomas Pitts Grace, followed by a women's trio (Marie Cellai, Eleanor Dolan, Belle Fromme), Mary Lustig, Frederick Woltmann, Kitty Grieshaber and Martha Friedman. Bass and violin solos were offered by guests, and several selections were sung by the Countess Brunetta. An interesting and inspiring talk on music and its meaning, also about the work accomplished by Mrs. Barnes, was given by Dr. Luella Phelen. Refreshments and dancing followed. The next Sunday musicale will take place March 31. Mme. Barnes also presented Eleanor Dolan in a song recital on March 16.

### Stell Andersen with People's Chorus

Stell Andersen, pianist, appeared as soloist with the People's Chorus on March 2, at which time she played works by Beethoven, Chopin and Liszt. She was warmly praised by the audience and also by the press on the following day.

# REINALD WERREN RATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

# RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO

BRUNSWICK RECORDS

# RIMINI

# LEVITZKI

## PIANIST

Season 1929-1930  
October to January in Europe  
February to May in America

Concert Management: DANIEL MAYER, Inc.  
1516-17 Steinway Hall, 113 West 57th Street, New York  
Steinway Piano "His Master's Voice" Records



## Foreign News in Brief

### STRAUSS TO CONDUCT IN PARIS

PARIS.—Richard Strauss is expected to conduct two of his operas, Salome and Rosenkavalier, here at the Grand Opera in May.

### PROGRAM OF THREE CHOIRS FESTIVAL

LONDON.—The program for the Three Choirs Festival, to be held in Worcester next September, has been officially announced, and with the exception of a few possible alterations as well as the addition of an evening which has not yet been fixed, will be as follows. Tuesday, September 10, morning and afternoon: Motet, Jehovah quam multi hostes, by Purcell (orchestrated by Elgar); Motet, by Byrd; Elijah, by Mendelssohn. Evening: Choral Concerto (new work) by A. E. Brent-Smith; The Glories of Our Blood and State, by Hubert Parry; The Dream of Gerontius, by Elgar. Wednesday morning and afternoon: The Kingdom, by Elgar; Symphony in E minor, by Brahms; Psalmus Hungaricus, by Kodaly. Thursday morning and afternoon: St. John's Passion, by Bach; Pianoforte Concerto, by Beethoven; new choral work by Walford Davies. Evening: Magnificat, by Kaminski; Sancta Civitas, by Vaughan Williams; Symphony in E flat, by Elgar; Stabat Mater and Te Deum, by Verdi. Friday morning and afternoon: Messiah, by Handel.

M. S.

### THREE ENGLISH MUSICIANS IN HONOR LIST

LONDON.—Besides Frederick Delius, two other musicians were included in the New Year's Honor List; one was Lilian Baylis, who for years has been directress of the Old Vic, and who, like Delius, has been made a Companion of Honor; the other is Arthur Somervell, who received a knighthood. Somervell is a widely known composer who at one time was considered a leader among his young British colleagues. His music is mostly in the smaller forms although he also wrote a mass for the Bach Choir. He succeeded Sir John Stainer as inspector of music under the Board of Education and Scotch Education Department, a post he held for twenty-seven years.

M. S.

### ROSA PONSSELLE TO SING NORMA AT COVENT GARDEN

LONDON.—One of the outstanding events of the Italian season at Covent Garden this year will be the revival of Norma with Rosa Ponselle in the title role. The work was last given at this opera house on June 24, 1899, with Lilli Lehmann as Norma and the other leading parts taken by Giulia Ravogli, Dippel and Plançon. Mancinelli conducted.

M. S.

### ALBERT COATES CONDUCTS TWO AMERICAN WORKS

LONDON.—Albert Coates, who has been conducting a series of concerts in Scotland, had a tremendous success with Ernest Schelling's Victory Ball and Henry Hadley's Lucifer, which he brought out in Glasgow and Edinburgh. The program for the last concert was chosen by vote and the Victory Ball came out on top, so Coates closed his series with it.

M. S.

### GOOSSENS-BENNETT OPERA FOR COVENT GARDEN

LONDON.—The sensation of the opera season at Covent Garden this spring will be the production of a one-act opera, Judith, by Eugene Goossens on a libretto by Arnold Bennett. It will be the first opera in English that has ever been produced at Covent Garden. That fact, together with the distinguished names of the collaborators has roused curiosity and interest to a high pitch.

M. S.

### Glenn Drake to Sing in Opera

Glenn Drake, popular tenor, has been engaged to sing several performances of opera under the direction of Ethel



GLENN DRAKE

Leginska in Boston. Bacon was not the only man who, when he thought best, could change his mind even after having made the assertion that nothing could change his mind. He would do so when from every angle some benefit would be derived therefrom.

Glenn Drake, therefore, may well enter the opera field, after having often stated that he would sing only recital programs, and the MUSICAL COURIER has published on several occasions articles to the effect that he was exclusively a concert singer. Since going to New York a year or so ago, Mr. Drake has been advised to learn a few opera roles. He did so and after coaching with one of the maestros of the Metropolitan, when the offer to sing in Boston came to

him, he could not refuse; so Glenn Drake can no longer call himself a specialist in the realm of song. He may be looked upon now as a full fledged opera singer, though he may personally prefer the recital hall to the glamour of the opera house.

### J. Fischer & Bro. Celebrate 65th Anniversary

Founded in 1864, on April 4, in Dayton, Ohio, by Joseph Fischer, father of the present heads of the firm, George and Carl T. Fischer, Mr. Fischer Sr. had the satisfaction of seeing the business grow to such proportions as to necessitate its removal in 1875-76 to New York.

After the founder's death in 1901 it was but natural that the new heads of the firm should continue the traditional policy of specializing in church music, and they have been able to develop a catalog in this field which is not surpassed by any in America. But the scope of the firm has gradually widened and it is the activities in other fields which have attracted attention in recent years.

Organ music, not only that specially designed for church use but compositions for recital and concert programs, has come to be regarded as one of the firm's chief specialties.

Possibly the one item in the catalog which first represented J. Fischer & Bro.'s widening interest was the Schumann Club series of part-songs for women's voices, edited and arranged by Deems Taylor. This series, which has become widely used and internationally known, first introduced Deems Taylor to J. Fischer & Bro.'s clientele.

The whole musical world knows of the great success of Deems Taylor's The King's Henchman, which, together with the same composer's Through the Looking Glass Suite for orchestra, Kiss in Xanadu, and a big list of other of Mr. Taylor's compositions, have all been published in the Fischer Edition.

Among the outstanding composers who are represented in the J. Fischer & Bro. catalog are Franz Bornschein, Joseph W. Clokey, Gaston M. Dethier, James P. Dunn, Samuel Richards Gaines, Walter Golde, Carl McKinley, A. Walter Kramer, William Lester, Guy Maier, W. Rhys-Herbert, Lily Strickland, H. Waldo Warner, Mortimer Wilson and Pietro A. Yon,—all internationally known.

Under the editorship of Howard D. McKinney, J. Fischer & Bro. is now bringing out from time to time the interesting house magazine, Fischer Edition News, in which the company's novelties are brought to the attention of the general public in an attractive manner.

### Hans Hanke at Paramount Theatre

Hans Hanke, concert pianist, who is featured daily in the music room of the beautiful Paramount Theatre in New York, has some of the most unusual and interesting experiences enjoyed by any concert pianist in the country. Every afternoon, from two to four, and every evening from eight to ten, Mr. Hanke presents a program of classical music of the highest type, to the obvious delight of the many people who come to enjoy good music.

Mr. Hanke tabulates his request numbers, of which there are from twenty to fifty every day. During the past year the always delightful "Liebestraum" was far ahead of its nearest competitor. To give an idea of how many requests, and how varied these requests are, Mr. Hanke reports that in the past four weeks he has played 168 different selections by request. This tabulation also goes to prove how often the same numbers are requested. In telling of his experiences, Mr. Hanke mentions the many times that people ask to hear "Love's Dream, by Liebestraum." Directly in back of Mr. Hanke's piano at the theatre is a bust of Adolph Zukor. No name appears on the bust, and many people ask if the bust is of Mr. Paramount. Many other people think the bust is of Mr. Hanke as there is a striking likeness.

Many people come in to hear Mr. Hanke that never go into the theatre to see the show. He has a regular clientele that always comes to listen to his excellent playing. Mr. Hanke's repertoire consists of over 300 numbers that he has memorized, and he is adding to this number every day. In addition to his work at the theatre, Mr. Hanke does as much teaching as his time will permit at his studio near the theatre.

### George Miquelle Resumes

George Miquelle, cellist, who recently underwent an operation for appendicitis, is now in fine health again and owes his speedy recovery to Dr. Eugene Osuis of Detroit, who is also a cellist although an amateur.

Mr. Miquelle will give a joint recital on March 26 in Detroit in the Art Museum Hall, in conjunction with his wife, Renee Longy Miquelle, pianist. The program will include sonatas for the cello and piano by Breval, Beethoven and Franck, as well as several solos. This same program will be given on March 25 in London, Ontario.

### Bauer for Montreal

Montreal music-lovers are looking forward to hearing Harold Bauer on March 31, when he will give a recital in the Princess Theatre under the local management of the Metropolitan Concert Direction.

## Obituary

### EDWARD MOERIKE

Edward Moerike, conductor of the Municipal Opera of Berlin, Germany, died on March 16 in his fifty-second year. Prior to 1924 he was conductor of the Berlin Philharmonic Orchestra. The deceased visited America in 1923, as director of the German Opera Company that performed in New York at the Manhattan Opera House and Lexington Theater, and on tour. He succeeded Leo Blech after the company had met with financial reverses. He returned to Berlin in 1924.

### EINAR EDWARDSON

Einar Edwardson, Norwegian artist and caricaturist, and husband of Karin Branzell, contralto of the Metropolitan Opera Company, died on March 16 at Berlin, Germany. The prima donna was notified of the illness of her husband on Thursday, at the conclusion of the Götterdämmerung performance, in which she sang.

### Sametini to Teach During Master School at Chicago Musical College

Leon Sametini, who was elected vice-president of the Chicago Musical College at the annual meeting of its board



LEON SAMETINI

of directors in November 1927, has been one of the leading teachers of the faculty for the past fifteen years. An artist of renown in Europe, Australia and America, Mr. Sametini is recognized as one of the foremost teachers of the violin in the world. He has produced many excellent pupils, who have been a credit not only to themselves and the school where they have been taught, but especially to their gifted teacher.

Mr. Sametini has been soloist with the leading orchestras of England and Australia. His appearances with the Chicago Symphony, the Cincinnati Symphony, the Minneapolis Symphony and the Chicago Civic orchestras and other musical societies, have won for him the highest praise of public and press.

Many of Mr. Sametini's graduate students are carrying on his work in various parts of the United States as teachers. This summer he will hold a master class at the Chicago Musical College, where, besides his duties as vice-president and violin instructor he also will hold a class in teachers' normal courses in violin, as well as directing the Chicago Musical College Symphony Orchestra in various concerts.

### Elly Ney to Give Second Recital in Boston

Elly Ney's eighth American tour started off with a recital in Boston on February 12, which was so successful that she was engaged for a second appearance there at Jordan Hall on March 23. The Boston Transcript referred to her recital as "the revelation of a singular personality," declaring that she played with intense, pent-up feeling, and also with the intellect and understanding of a scholar. In speaking of her interpretation of the various numbers on her program, the Boston American said that "her passion was torrential" in the Chopin A flat major Ballade. Moses Smith, the critic of this paper, spoke for the audience and the press as a whole when he said that Boston keenly awaited another appearance by this artist.

Mme. Ney's April engagements include visits to Indianapolis and Detroit, and in May she will be heard at the music festival at Cornell College, Mt. Vernon, Ia., giving a recital on the afternoon of May 17, and that evening appearing as soloist with orchestra.

### Reiner Stirrs His Hearers

Fritz Reiner stirred the reviewers of Cincinnati to a high pitch of enthusiasm after the fourth special concert of the Cincinnati Symphony on March 6. The concert "was a dazzling success," and "Mr. Reiner was recalled again and again to the conductor's stand." The good will of the city toward its conductor is evident from one writer's observation that such success "illustrated, once more, how vital is the orchestra in the musical life of the city." Rosa Ponselle was the soloist on this occasion, and her own triumph was as marked as that of the orchestra and its leader.

## SIGRID ONEGIN



WORLD FAMOUS  
CONTRALTO

Handwritten signature: Miquelle

NOW BOOKING, SEASON 1929-1930

MANAGEMENT:

METROPOLITAN MUSICAL BUREAU

33 WEST 125th STREET, NEW YORK CITY

STEINWAY PIANO

VICTOR RECORDS



## New York Concerts

March 10

### Harvey Peterson

The recital by Harvey Peterson, a youthful violinist from California, drew a good sized audience to the Gallo Theatre on March 10. Mr. Peterson proved to be a young man of engaging presence and a sensitive talent both violinistic and musical.

It was at once apparent that Mr. Peterson has studied well, for his technic is excellent and he has a thoroughly grounded knowledge and appreciation for fine phrasing and finesse. His tone, no matter what size or dimension it might happen to be, is always clear, warm and deep. In Handel's sonata he disclosed qualities of the kind that make for pure classic interpretation, such as an inherent understanding of the school and the faculty of expressing it in simple and unaffected style. Vieuxtemps' A minor concerto, Bach's Chaconne unaccompanied, Paganini's twenty-fourth Caprice, and other small pieces completed the program which was played to an audience that clearly showed its interest and appreciation.

March 11

### Norman Fraumenheim

Norman Fraumenheim, a pianist from Pittsburgh who has to his credit appearances in Paris, Madrid, London and the English provinces, made his metropolitan debut in recital at Town Hall on March 11. In a program which included Schumann's Phantasie, op. 17, Handel's Chaconne in G major, Mendelssohn's Variations Serieses, Chopin's nocturne in F sharp major and three mazurkas, and other numbers by Bach-Liszt, Scriabin, Paul Dukas, Debussy, Mompou, Albeniz-Godowsky and Manuel de Falla. Mr. Fraumenheim displayed sound musicianship, technical facility and a thorough understanding of the content of the music interpreted.

March 12

### Earl Pfouts

Earl Pfouts, violinist, gave his first New York recital on March 12 at Town Hall before an appreciative audience. For the opening number he chose the Brahms sonata in A major, violin and piano, with Helen Carpenter Pfouts at the piano. In the Arioso by Handel the artist played with fine sustained legato, disclosing purity and warmth of tone. The Minuet of Mozart and Beau Soir—Debussy-Kramer—were played with pearly delicacy and exquisite charm. In the French suite in F major by Franz Ries Mr. Pfouts showed artful phrasing and coloring, while in the Lalo Spanish Symphony (first movement) there were dash and technical brilliancy. The violinist's playing is essentially refined and

free from idiosyncrasies and mannerisms. His program further included numbers by Boccherini-Kreisler, Emelís Pinto, Dvorak, Kreisler and Sarasate. Two encores were given in response to the applause.

### Concert of Latin-American Composers

The Pan American Association of Composers presented a program of compositions of five Latin-American composers at Birchard Hall on March 12. Henry Cowell introduced the program with a short and interesting biographical sketch of each composer.

Latin-American countries are to be congratulated on the progressive tendencies of their younger composers, whose music is no pseudo-Spanish music, and whose esprit seems particularly well suited to the modern idiom. The improvisational elan characteristic of the music performed on this occasion gives evidence of an environment where an intense love of music rather than blasé boredom exists.

Dos Danzas Cubanas by Alejandro Caturia were most characteristic and interesting. The sonatina of Carlos Chavez is a bit dry but well constructed and individual. His "36" is a fresher piece of music though lacking in formal construction. O Gine de do Pierrosinho, and A Prole do Bebe (No. 1) are exquisite bits of writing for the piano, though less personal than any of the foregoing works. Dos Canciones Populares Cubanas for cello, Three Songs for soprano, compositions by Amadeo Roldan, and Mayan Legend by Raul Paniagua, comprised the remainder of the program. These works lacked personality though a degree of skilful writing was evident.

A word of praise in behalf of the performers: Miss Schenatowitsch, piano; Miss Whittemore, cello; Miss Waters, soprano,—is in order. The technic, rhythm, and sympathetic understanding of Miss Schenatowitsch's playing will make her a valuable asset for the interpretation of modern music. She has an instinct for, if not a knowledge of, musical form, which enables her to present new compositions with remarkable clearness.

Appended is a "score-card" of musical criticism of the compositions performed:—

	A. G. Caturia	Dos Danzas Cubanas (2)	Sonatina Carlos Chavez	O Gine de do Pierrosinho	A Prole do Bebe	O Gine de do Pierrosinho	A. Roldan (1)	Mayan Legend	R. Paniagua	Dos Canciones (2)	A. Roldan (1)	Three Songs (3)
by	(1)	(2)	(2)	(2)	(2)	(2)	(1)	(1)	(1)	(2)	(1)	(3)
Musical Form	7	7	7	7	7	7	7	7	7	7	7	7
Musical ideas as such	7	7	7	7	7	7	7	7	7	7	7	7
Rhythmic Structure	7	7	7	7	7	7	7	7	7	7	7	7
Harmonic Construction	7	7	7	7	7	7	7	7	7	7	7	7
Contrapuntal Construction	7	7	7	7	7	7	7	7	7	7	7	7
Contrast	7	7	7	7	7	7	7	7	7	7	7	7
Coordination	7	7	7	7	7	7	7	7	7	7	7	7
Points range from 1 to 10.												

The average of these ratings is unusually high. But who would not encourage the new which directs the way of human progress? BECKMESSER.

### Claire Alcee

The soprano who made her appearance at Steinway Hall on this afternoon is one of exceptional charm; everything about her breathes this characteristic and her singing is imbued with a certain distinction that makes whatever she sings lovely. As a personality she is comely of figure and has a simple and ingratiating savoir faire that establishes her as a person of culture and finesse.

Miss Alcee disclosed a voice that is natural and well trained; the scale is even and mellow, and the breath control is decidedly noticeable as Miss Alcee is capable of singing long and exacting phrases with the utmost ease; she is also able to diminish and expand her tones with sweetness of quality and no obvious change in the focus of them.

Miss Alcee is also blessed with a goodly amount of the artistic instinct, for she has a sensitive understanding for emotional meanings and for subtle nuances. Also she has at her command four languages, which she enunciates fluently and distinctly. Her four groups of songs were uniformly well rendered and this listener was particularly enchanted with the French group in which the soprano brought to light some underlying meanings of the composers rarely understood and appreciated.

She was assisted in several selections with violin obligatos played by Mary Fecker and her piano accompanist was Madeleine Marshall.

A distinguished audience applauded the singer with much enthusiasm.

### Harold Samuels

The usual crowded house greeted Harold Samuels, English pianist, at Town Hall on the evening of March 12, it being his last recital of this season. Since all the superlatives of praise have been exhausted by the critics and musical intelligentsia, here and abroad, in tribute to Mr. Samuels it can

## Dr. G. de KOOS

CONCERT MANAGER

Tours arranged in all European Countries

9 Dedelstraat

The Hague, Holland

only be added that this occasion was but a repetition of his former successes. The program was devoted entirely to the works of Bach, of which this artist is reputed to be able to play from memory 600 compositions for piano and harpsichord, as well as 300 of the usual standard works in the piano repertory of other composers.

Six of the preludes and fugues from the Well Tempered Clavichord opened the program, followed by the delightful French suite, which is seldom heard here. For a closing group six more of the first collection of preludes, Book 2, were given. Mr. Samuels graciously added five more numbers in response to the insistent recalls. He portrayed with utter loveliness of tone and joyous translation the myriad beauties of these classics of pure harmony, with no trace of austerity or false ponderosities so often heard when Bach is played. There is a rumor, and it is hoped it may be true, that Mr. Samuels on his return next January, will play a series of recitals of the romantic composers, including Brahms, Schumann, Chopin and Debussy, for which he is equally famous abroad as for his Bach recitals.

March 13

### Schola Cantorum

In the evening Carnegie Hall was the scene of the Lenten concert of the Schola Cantorum, John Goss, English baritone, soloist. In addition to the customary old English and French madrigals, ancient Italian choral numbers and modern Russian and Spanish numbers, the program contained, as a feature, Caldara's Crucifixus, a two century old work, performed for the first time in New York on this occasion. Mr. Goss, entirely recovered from a recent indisposition, contributed some extremely well sung solos, with the musicianship, taste and enviable diction that characterize his work. Under the able direction of Hugh Ross, the chorus did commendable work, which was noteworthy for precision of attack, sonority, colorful shading and warmth of feeling.

### Mrs. Edwin Franko Goldman

A discussion of Götterdämmerung, March 13, brought to a close the series of Wagner music-dramalogues which Mrs. Edwin Franko Goldman has been giving at Aeolian Hall. Mrs. Goldman's gift of storytelling, as well as her thorough knowledge of her subject, have often been commented upon in the MUSICAL COURIER. In her lectures the different operas are presented in a vivid and dramatic way, with the various motifs and themes of the story illustrated by a pianist who assists Mrs. Goldman, and excerpts of the most typical music, arranged for piano by Ralph Leopold, played on the Duo Art. The final appearance this season of Mrs. Goldman in her role of Wagnerian narrator brought no lessening of interest or attendance, and the culminating opera of the Ring was described in a manner worthy of its inherent beauty and drama.

### Harry Cumpson

Harry Cumpson, pianist, gave a recital in the afternoon at Town Hall, playing for an interested and appreciative audience the Brahms sonata in F minor, Bach-Busoni, Debussy and Mozart. The Bach-Busoni chaconne was splendidly played with a brilliant and vivid interpretation that it would be difficult to surpass, and the long and trying F minor sonata of Brahms brought out Mr. Cumpson's splendid technical equipment as well as his sterling musicianship. His thorough understanding of this music was evident, and it was a pleasure to hear his complete mastery of it. There were several Debussy pieces, and into them Mr. Cumpson infused the delicacy due that French impressionist; and the good-natured, pleasing and popular A major sonata of Mozart was given in a way that was apparently enjoyed as much by the performer as by the audience.

March 14

### Philharmonic-Symphony: Schelling, Soloist

The concert which Toscanini offered to his usual packed Thursday house listed Wagner's Faust Overture, Schelling's Variations on an Artist's Life, Prokofiev's Classic Symphony and Ravel's Daphnis and Chloe.

Wagner's opening number was worked out to points which brought forth telling climaxes, and despite the fact that the composer claims the work to be "devoid of the woman" there is a vital and emotional undercurrent in the piece which makes his assertion doubtful. We wonder if Mr. Schelling has ever heard his Variations so beautifully interpreted before. He seemed very happy at the conclusion, and surely he had reason to be. Mr. Toscanini brought forth nuances in each episode that lie far beneath the surface and Mr. Schelling played with an elan that only an inspiration emanating from a great master could produce. Mr. Schelling is at his best when playing with an orchestra; the noble background is in keeping with his type of playing and, knowing the orchestra as intimately as he does, he is able to merge himself in a perfect musical cooperation. The soloist was accorded a very warm recognition by the audience, one that he would have liked to have Mr. Toscanini share; but the maestro would have none of it and so the genial pianist accepted alone an applause which went for a beautiful bit of piano work and a superb accompaniment.

The remaining works of Prokofiev and Ravel seemed like an aftermath but were performed by the orchestra, which cannot be outdone by any orchestra when under Toscanini, with a meticulous sensitiveness as to detail and style.

### Lester Donahue

Piano recitals in New York during a season are frequent; too frequent sometimes; but there are few as interesting as the one given by Lester Donahue at Town Hall on Thursday afternoon, March 14. Mr. Donahue has been playing everywhere it would seem of late, but New York only is favored with an annual recital. Not only a most gifted pianist, Donahue also is unusually well equipped, with a remarkable technic, an excellent, smooth, scale, and beau-

(Continued on page 23)

## WYNNE PYLE

PIANIST AND TEACHER OF MUSIC

"I know of no better teacher than you." (Signed) Harold Bauer.

920 RIVERSIDE DRIVE, NEW YORK (Telephone: Billings 0635)

## POMPILIO MALATESTA

BARITONE METROPOLITAN OPERA COMPANY

Accepts a limited number of pupils in

### VOICE

OPERA—CONCERT—COACHING—REPERTOIRE

Studio: 215 West 88th Street, New York City. Tel.: Schuyler 6390

RICHARD HAGEMAN

277 Park Avenue  
New York

Murray Hill 6200

## SCHMITZ SUMMER MASTER SESSION

June 24th to August 3rd, 1929

933 Sherman Street  
Denver, Colo.

in conjunction with

THE RINQUEST SCHOOL OF MUSIC

For particulars address BOGUE-LABERGE, 130 West 42nd Street, New York

Mason &amp; Hamlin Pianos



## New York Concerts

(Continued from page 22)

tiful, crisp and clean-cut tone. He is a thorough stylist. His musicianship leaves no opening for criticism.

The other day (as first introduced here four years ago by Mr. Donahue) he used the tonal pedal invention of John Hays Hammond, Jr., a device for increasing the length of an overtone, without marring its effect. Especially advantageous results of this pedal were found in the Debussy group, exquisitely rendered. Here were rare delicacy and crystalline clarity. The group contained La Cathedrale Engloutie, Reflets Dans l'Eau, La Fille Aux Chevaux de Lin, Cloches a Travers les Feuilles and Poissons d'Or. Beautifully done, too, was the lamented Griffes' White Peacock.

The opening number, Bach-Busoni Chaconne was given with sonority of tone and nobility of delivery. The Brahms Ballade, op. 10, No. 2 and the same composer's Intermezzo, op. 117, No. 2, were declaimed grandly.

The program closed with the Griffes number and the Wagner-Liszt Liebestod.

Donahue was received with acclaim by a large and continuously enthusiastic audience.

## March 15

## Roosevelt Musicale

At the Roosevelt Hotel Recital on March 15, given for the benefit of the Misericordia Hospital, a large and appreciative audience gathered to hear Kathryn Meisle, contralto of the Chicago Civic Opera; Alexander Kisselburgh, baritone, and the Stringwood Ensemble Quartet.

Miss Meisle sang with splendid voice songs by Torelli, Gaffi, Gluck, Rachmaninoff, Gretchaninoff, Arensky and Meyerbeer, adding several encores.

Mr. Kisselburgh, a favorite singer with New York audiences, gave numbers by Duparc, Koechlin, Rhene-Baton, Massenet, Coleridge-Taylor, and a group of American songs by Seaver, Geoffrey O'Hara and Rhea Silberta, director of the Roosevelt Recitals. Miss Silberta accompanied Mr. Kisselburgh when he sang her song entitled Ayia, the Dancer of Kashmir. With the exception of this number Solon Alberti played the accompaniments. Messers Stopak, Muscato, Cores, and Borodkin of the Stringwood Ensemble Quartet presented two groups of pleasing numbers by Smetana, Dvorak, Mendelssohn, Grainger and a Russian Sketch in manuscript by Mr. Borodkin.

## Marguerite D'Alvarez

The avalanche of Marguerite D'Alvarez's admirers rolled into Carnegie Hall on Friday evening to hear the handsome Peruvian singer in her annual recital. During the evening constant enthusiasm reigned. One thing that one can always count on with D'Alvarez is an evening of interpretative delight. In this respect she is in a class of the elect. Again: she is a great personality. If she had no voice at all, D'Alvarez would still be vitally interesting. She has a brain, and in her singing her intelligence and utter abandon to the mood of the song make for exceptional results.

The choice of Mme. D'Alvarez's program provided var-

ietty aplenty. She opened with a group by Lully, Handel and an arrangement by Weckerlin: Maman dites moi. These were charmingly done, but it was in the German group that she did some of her best singing. The Strauss Allerseelen, Du Bist so Jung (Wolff), Ave Maria (Schubert) and Alle Dinge (Wolff) comprised this. Exquisitely sung was the Rachmaninoff In the Silence of Night and, spirited indeed, Sea Fever by John Ireland. Rhene-Baton, Ravel, Poldowski, Nin, Schindler, Turina and Chapi also figured on the program, which closed with a Spanish group. There were many floral tributes and numerous encores. Celius Daugherty lent sympathetic support at the piano.

## March 16

## Philharmonic-Symphony

It has come to be a foregone conclusion that when Toscanini conducts, the Philharmonic-Symphony receives—and merits—applause sufficient, in the words of the Negro spiritual, to "tear de buildin' down." The concert on Saturday night proved no exception, and the distinguished Italian once more led his forces triumphantly. Gluck's Iphigenia in Aulis overture, Pizzetti's Concerto dell' Estate, the Sorcerer's Apprentice by Dukas, and Beethoven's second symphony made up a program which was given with the vividness, all the uncanny mastery of his craft that has made Toscanini one of the foremost conductors of the day.

## Ethel Fox

Ethel Fox, soprano of the San Carlo Opera Company, gave a recital on Saturday evening, under the auspices of the University Extension of the Institute of Arts and Sciences, at the McMillen Academic Theater, Columbia University. She opened with a group by Mozart, Liszt, Schubert and Henschel. Next followed: L'Heure Exquise (Hahn), De L'Or from Manon (Massenet), L'Echelle D'Amour (Lizzati), Nebbie (Respighi) and Primavera (Tirindelli). An English group included Coleridge-Taylor's Life and Death, Since First I Met Thee (Rubinstein), In the Silence of the Night (Rachmaninoff) and Hills (La Forge).

The second half of the program was made up of excerpts from Faust and Pagliacci, in costume, with Isabel Sprigg at the piano, who also spoke the parts of the unseen characters. This proved a delightful novelty, which was enthusiastically received.

The young artist was in excellent voice and charmed her hearers without any effort. Here is one of the best of the younger voices heard in some time. A brilliant future has already been predicted for her. Miss Fox has a voice of natural beauty, rich and vibrant, which has been well trained. She sings naturally and without any technical faults. Her French diction is exquisite and she sings with style and finish. In the operatic excerpts she proved also that she is an extremely clever little actress. Added to her fine voice and interpretative skill, she has the added assets of beauty, youth and personality.

## National Music League

The annual testimonial concert to the National Music League, an organization that does notable work in presenting gifted young artists to the public, was given by Mr.

and Mrs. Josef Lhevinne, pianists, and Paul Kochanski, violinist, at Carnegie Hall on Saturday afternoon. Such a combination could not fail to hold the unwavering attention and win the warm applause of those that had come to hear them. The Lhevinnes were partnered in Schumann's Variations for two pianos, which they gave with the delightful ensemble and distinguished pianistic quality that characterizes all their two-piano work. Josef Lhevinne and Paul Kochanski played the D minor sonata of Brahms and Beethoven's Kreutzer Sonata with the musicianship, tonal and rhythmical allure and transparency of detail that were to be expected of two such eminent artists.

## Edgar Schenkman

On Saturday afternoon, at Town Hall, Edgar Schenkman, a young and talented violinist, gave a recital before an appreciative audience. Beginning his program with Sonata in G minor by Eccles, he continued with the Concerto in A major by Mozart, a group by various composers, and concluded with the Symphony Espagnole by Lalo. His fine technique, a tone of good depth, volume, and brilliancy were features of Mr. Schenkman's performance. His interpretations showed musicianship and understanding. Mr. Schenkman is undoubtedly a promising violinist. Anca Seidlova presided at the piano.

## Philharmonic-Symphony Children's Concert

The fifth children's concert of the Philharmonic-Symphony Orchestra, under Ernest Schelling was given at Carnegie Hall on March 16. During the program the yearly prizes for the children's music books were awarded. These "books" contain the children's answers to a number of questions about the composers and compositions represented in each concert; medals and other prizes are awarded to those who answer the questions satisfactorily. The program was an all-request one, and consisted of the Scherzo from Beethoven's Eroica Symphony, MacDowell's To a Water Lily, the third movement from Tchaikovsky's Pathetic, Debussy's L'Après-midi d'une Faune, Introduction and Wedding March from Rimsky-Korsakoff's Coq d'Or, and the Tannhauser Overture.

## March 17

## League of Composers

The League of Composers presented new works by young Americans and Europeans at Steinway Hall on Sunday. In general, the new works were lacking in musical ideas of worth. One felt that the creations were rather the result of habit than of that indomitable urge which gives a purpose to creative art. I regret that I could not remain for the Cowell Trio; but of the works I heard the last movement of Blitzstein's Percussion music for the Piano, (a rondino) was easily the best work of the evening. The slamming of the lid of the keyboard for percussion effects, which occurs but two or three times in the composition, might be eliminated, since these particular passages sounded better in the forms where this useless ornamentation did not take place. The first two movements were not as satis-

(Continued on page 24)



# CHARLES STRATTON

## Tenor

## TYPICAL

## PROGRAM

## PRESS

"He carried his hearers along with him because of his genuine feeling and power of expression."—*New York Times*.

"Mr. Stratton showed artistry in his phrasing, and intelligence in his expression, bringing out varied emotions effectively in his song without need of gesture."—*New York Herald Tribune*.

"That excellent artist, Charles Stratton, has a real achievement to his credit in his accomplishment of the difficult task of the solo tenor part."—*N. Y. Post*.

"Mr. Stratton is master of all the arts of song, his voice is good and he handles it with complete ease. His diction is a pleasure to hear, for it obviates any need on the part of his audience for a book of words."—*Edward Cushing, Brooklyn Eagle, Brooklyn, N. Y.*

"Mr. Stratton possesses primarily a singing temperament. He has a lyric voice of charming quality, a well disciplined technique, a polished diction and an abundance of sentiment in the unfolding of moods."—*Standard Union, Brooklyn, N. Y.*

"Charles Stratton, who has a remarkably musical tenor voice, made a decided success. Not the least of his attraction was an enunciation so clear that every syllable was distinct."—*Philadelphia Record*.

"Charles Stratton, a young tenor with an excellent voice and equally good method of using it. . . . He sang three groups of songs with great success, and was recalled to sing after each group."—*Philadelphia Public Ledger*.

"Mr. Stratton bore to Heaven's gate every sentimentality of oratorio-like song."—*Boston Transcript*.

## Season 1929-1930 Now Booking

Exclusive Management

RECITAL MANAGEMENT ARTHUR JUDSON

113 West 57th Street

Steinway Hall

New York City

Io mi leval	.....	Santoliquido
Frammento	.....	Taronghi
Lasciatemi morire	.....	Montevardo
Donzella, fuggite	.....	Cavalli
Stille Sicherheit	.....	Franz
Mädchen mit dem rothen Mündchen	.....	Franz
Im Abendroth	.....	Schubert
Lachen und Weinen	.....	Schubert
Heimliche Aufforderung	.....	Strass
Le Colibri	.....	Chausson
Donc ce sera par un clair jour d'été	.....	Gaubert
Air from "Mârout"	.....	Rabaud
Le Statue de Tsarskoïe-Selo	.....	Cai
Hymne au soleil	.....	Georges
Consecration	.....	Massey
The Knight of Bethlehem	.....	Thomson
Nightingale of France	.....	Schindler
A Page's Road Song	.....	Novello
Song of London	.....	Cyril Scott

## New York Concerts

(Continued from page 23)

factory in formal construction; cadential incisions, which are necessary to separate ideas in music, seemed to be lacking. The rhythms, counterpoints, and contrasting ideas were not as distinctive as in the last movement.

The songs of Raymond Petit, a young Frenchman, and Alexandre Krein, probably a Russian, were quite ordinary writing.

The string quartet of Harold Morris was monotonous in its rhythmic construction. The slow movement was a severe test of endurance for even a most enthusiastic modernist. The technique of rhythmic variation would greatly help Mr. Morris' ponderous style. There were presumptuous attempts at contrapuntal writing in the last movement, which was more fluent than the other movements. Its development recalls parts of the first movement. The virtue of the Morris composition lies in its form and coordination. Paul Pisk's number from Gesänge eines Fahrenen Spielmanns is hardly representative of the Austro-German school. Goesta Nystrom is no doubt a Scandinavian lady. The music to the songs for contralto, Au fond du mon Coeur, and Sous les Etoiles was tuneful and sweet; the former, I believe, presenting the Phrygian mode in modern dress. The works were well presented by the assisting artists, Mme. Marianne de Gonitsch, soprano, the Hans Lange Quartet, and Mildred Kreuder, contralto.

## Florence Lefferts

Florence Lefferts, most favorably remembered from former New York concert seasons, sang to a capacity audience from a flower-laden stage at the Guild Theater on Sunday afternoon. In an unconventional and extremely exacting program the soprano displayed a voice, which always distinguished by freshness and charm, has grown considerably in volume and flexibility. The last named quality made it possible for her to negotiate in brilliant style a difficult cadenza, with flute obligato, in Scarlatti's Solitude Avenue.

With the accompaniment of the Swingwood ensemble Miss Lefferts gave three songs from Chausson's Poème de l'Amour et de la mer, which met with the entire favor of the audience. Other numbers were: Airs by Handel and Bach, and folk songs from twelve different countries. Throughout there was evidence of a rare musical intelligence, most commendable voice control (small wonder; she is a pupil of Estelle Liebling) and an astounding linguistic aptness. The program called for ten different languages and two dialects, and in each and every one the enunciation was equally clear. This reviewer is not fortunate enough to be able to vouch for the correctness of the pronunciation in more than four instances, but judging from the quality of that which he could understand, it is safe to say that the other six were equally good.

Josef Stopak, violinist of the ensemble, gave a polished performance of the Havanaise of Saint-Saëns. Henrik de Vries was an able flute obligatist, and Madeleine Marshall presided with confidence and sympathy at the piano. Altogether it was a delightful and most unusual concert.

throughout the arrangement and performance of which could be felt the guiding intellect of Miss Liebling.

## Lea Luboshutz

Prominent among the violinistic events of the season was the Sunday afternoon recital of Lea Luboshutz, of the Curtis Institute faculty, at Carnegie Hall. Harry Kaufman, who conducts a course in the art of accompaniment at the Curtis school ably partnered Mme. Luboshutz at the piano.

Playing on the famous Rossignol Stradivarius (1717), the violinist filled the hall with tones of unusual beauty (not unusual for her), and displayed the vigorous style, broad musical grasp and exceptional technical powers that have given her a lofty place among violinists of today. A most appreciative audience followed her through the Coriell-Auer La Folia variations; the B minor concerto of Saint-Saëns; Chausson's Poème; Kreisler's Recitative and Scherzo-Caprice for violin alone; Auer's Arrangement an aria from Tchaikovsky's Eugen Onegin; a Kreutzer-Kaufman arrangement and Wieniawski's Scherzo-Tarantelle. Torrential applause demanded the addition of encores.

## Dorothy Bacon and B. Roxas Solis

One of the most interesting of the series of Park Central Musicales this season took place on Sunday afternoon, when Dorothy Bacon, a vivacious young contralto, gave a program of much variety which was enthusiastically received from start to finish by her audience. She began with a group by various composers and continued with an Aria by Rossi and two English numbers by Rachmaninoff and Ward-Stephens. In her singing, Miss Bacon revealed a voice of good volume, sympathetic in quality, which she used with skill and intelligence at all times. Her diction was distinct, and the various songs were artistically done. She was graciously received, and several encores were demanded by her audience, to which Miss Bacon responded. B. Roxas Solis, composer and pianist, preceded his playing with a brief resume of the music of the Philippines. He then gave a display of exceptional pianistic abilities in numbers by Paderewski, Balakireff and a group of his own compositions. This series of musicales is under the direction of Miss Rose Hazard.

## Esther Cadkin

Esther Cadkin, soprano, gave a recital at Chalfin's on March 17, singing a program of Italian, German, Russian, French and American numbers. She proved herself to be possessed of a voice of pleasing quality and of emotional understanding that gave her performances interest. She was especially successful in the songs by native composers, among them Griffes and Carpenter, which she interpreted in a musicianly manner and with exemplary enunciation. Throughout the program Miss Cadkin showed her own instinctive comprehension of the music she undertook to interpret as well as the excellence of her teaching. She was accompanied by Edward Mason.

## New York Chamber Music Society

The New York Chamber Music Society, Carolyn Beebe founder and pianist, gave its final concert of the season at the Plaza Hotel, on Sunday evening. A large audience, including many distinguished musicians and patrons, was assembled.

The opening number, A Fugal Concerto, by Gustav Holst, was followed by Aurelio Giori's Rhapsody-Divertissement, played from manuscript and performed for the first time. The work, written especially for the New York Chamber Music Society, proved to be an interesting and pleasing composition, in one movement, with a particularly lovely episode for piano solo and plenty of buoyant melody throughout. It is scored for piano, oboe, clarinet, French horn and bassoon. Mr. Giori and the musicians were warmly applauded.

Then followed the Brahms piano quintet in F minor, which abounds in soulful beauty and tonal elegance, and the program concluded with an effective Suite Antique, by Albert Stössel, violinist and conductor, who, with Mrs. Stössel, violinist, assisted at this performance. Mr. Stössel showed himself to be an excellent violinist as well as a composer with ideas and sound musicianship.

## Beniamino Gigli

Beniamino Gigli sang to a packed house at the Century Theater on St. Patrick's Day, and in tribute to the event included Mother Machree and Then You'll Remember Me on a program which favored operatic arias. And, though the distinguished tenor was feted through the entire concert, it was when he had sung these old heart-stirrers that the house of over four thousand strong roared forth its undisguised joy.

The genial tenor was in a jovial mood; he loves his audiences and he tells them so at every opportunity; he relishes entertaining them and seeks every possible chance to do so. He can do so just by singing, for his voice is real music to the ear; but when Gigli sets out to entertain his public by other means he does so by the wealth of his emotional interpretations, by the comic mimicry in his humorous songs, by a wave of the hand or a swing of his head; all these little devices he added to his truly transcendental vocal equipment on this day. One doubts if Gigli could possibly have been in better voice; limpid, beautifully round and warm, effortless, it was seemingly endless in its resources.

The program listed four arias, and several were added; one loves to hear him sing them for his voice is opulent in them, but he can also sing songs beautifully. He gave a few, chosen from Denza, DeCurtis, Mascagni, Seismit-Doda and one very charming encore, Un Certo Non so Che, which he delivered with incomparable subtlety. The tenor is very generous in his concerts, but one wished that he could have added a few more songs because he finds so much to say in them.

Margaret Shotwell, American pianist, was the assisting artist. She is an ingratiating personality with natural charm and a goodly amount of comeliness. She so brims over with the joy of playing the piano that her spirit is contagious and the successful result is inevitable. Miss Shotwell began with a Chopin waltz and followed with one of the same composer's Scherzos. She played them both, and also her second group, with a well developed technique, a fine musical sense and lovely tone. She made an especial appeal in the Liszt Liebestraum, which she used for her first encore and

# MAESTRO VITA

Voice Placement—Opera Coach  
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350

to which she seemed able to impart a deep emotion. In this number one also noted that Miss Shotwell is capable of very artistic phrasing. She received warm appreciation and was tendered some beautiful flowers.

Gigli had his share of floral tributes too, for after he had sung the Irish numbers someone handed him a pot of shamrocks and another pinned a green carnation on his coat lapel, to the great delight of his entranced listeners. Miguel Sandoval gave able support as accompanist.

## Gisella Neu

Gisella Neu, violinist, gave a recital on March 17 in the Engineering Auditorium. Miss Neu is not unknown to New York audiences and has been favorably received in the past. That her favorable reception was well deserved was manifestly proved at this recital, during the course of which she gave evidence of musical understanding of no mean order and individuality of style. On her program she included the Devil's Trill sonata by Tartini, a Saint-Saëns concerto, pieces by Bach, Mozart, Brahms, Wieniawski and Bazzini and one of Paganini's caprices. Miss Neu's technique is facile and adequate. She plays with ease and develops a large and luscious tone even in rapid and difficult passages. Her intonation is good and the use of her bow admirable. She was sympathetically accompanied by Louise Maranz.

## Elly Ney

Endowed with many musical and pianistic virtues and gifts of personality and temperament, Elly Ney always is one of the most interesting figures on the concert stage of New York. She has won a large and admiring clientele of listeners in this city and they were on hand eagerly enthusiastic when the Ney recital was held at the John Golden Theater last Sunday evening.

The artist's program was made up entirely of Schubert compositions with the D major Sonata and Wanderer Fantasy as the major numbers and a selection of shorter pieces including some of the Impromptus and Moments Musicaux.

Mme. Ney, in her best estate, gave meaning, life, and appeal to everything she played, investing her performance with infinite charm of tone, wealth of musicianship, and commanding technical grasp. She handled the Schubert measures with evident affection and certainly with deep understanding and insight.

Applause rained upon the player and caused Mme. Ney to add encores most acclaimingly received.

## Flonzaley Quartet

Ending a glorious career of twenty-five years, the Flonzaley Quartet made its final New York appearance at Town Hall on Sunday afternoon, the proceeds of the concert, some \$5,000, going to the Musicians' Foundation, Inc. With the Flonzaleys was Harold Bauer, who, substituting for Ernest Schelling, enunciated the piano part in Schumann's immortal quintet in E flat. Rubin Goldmark, speaking for the Musicians' Foundation, acknowledged the munificent gift and paid a glowing tribute to the work and lofty ideals of one of the greatest chamber music organizations in history.

Playing with all their wonted finish, ripe musical insight and wealth of beautiful tone, the quartet gave Mozart's D minor quartet (Kochel 424), and Beethoven's C major, op. 59, No. 3. The Schumann work, its sheer beauty enhanced by the magnificent handling of the piano part by Mr. Bauer, than whom no finer ensemble pianist can be imagined, was a gem of purest ray, and elicited an ovation from a delighted audience. At the Bohemians, in the evening, Walter Damrosch referred to it as an unforgettable musical treat. With the haunting phrases of this incomparable masterpiece echoing in their ears the throng left the hall musically edified and spiritually saddened by the passing of the Flonzaleys.

## Philharmonic-Symphony

A Metropolitan Opera House Sunday matinee of the Philharmonic Orchestra had Arturo Toscanini as the chief magnet of attraction and of course the house was crowded in consequence, and a high degree of response (in interest and applause) reigned in the ranks of hearers throughout the afternoon.

Toscanini repeated compositions he has conducted here during the past few weeks, but as his interpretations always are eminent and picturesque, the repetition of performance was in no way staled or lacking in the infinite variety with which the celebrated maestro's readings always are colored.

The program consisted of Gluck's overture, Iphigenia in Aulis, Haydn's Clock Symphony, Dukas' The Sorcerer's Apprentice, and Respighi's Feste Romane.

## Tatiana de Sanzewitch

At her Carnegie Hall recital on Sunday, Tatiana de Sanzewitch confirmed the impression of powerful pianism made by her at the Guild Theater last year. She played a program of varied interest, beginning with Bach and containing two Spanish works, one by Albeniz and the other by Charles Maduro. The latter is entitled Rhapsodie Espagnole, and was heard upon this occasion for the first time. It is dedicated to Miss de Sanzewitch, and in view of its quality she may well feel honored by the dedication.

Miss de Sanzewitch's performance of the Fantaisie and Fugue in D minor by Bach, with which she opened her program, immediately stamped her as an artist to be reckoned with. She has not only passion and power, but also understanding for the traditions of classic interpretation, and she combines these elements with a technical skill that is as effective as it is remarkable.

There were Chopin works done with delightful color, the sonata in B minor of Liszt, which she clarified by her musicianly phrasing, pieces by Debussy and Ravel, in which her poetic feeling was made apparent, and music by Prokofiev and Poniridy, the latter being two Greek folk dances.

The recitalist was enthusiastically applauded by a discriminating audience.

## GRACE CORNELL

IN HER OWN ORIGINAL DANCES

and

## FRANK PARKER

IN HIS CHANSON MIMÉES

"Grace Cornell is at once eloquent and exquisite, charming in her dancing, and fascinating in her eloquent grace."—*New York American*.

"Frank Parker's is a delightful sense of the satirical and the songs which he has gathered are gems in themselves."—*New York Evening World*.

"Freshness and charm are conspicuously fine assets in an art which Miss Cornell has mastered both from a standpoint of technic and also from that of delighting the public taste."—*Chicago Evening Journal*.

"Grace Cornell is beautiful, gracious, graceful and highly skilled in her art. She has imagination as well as technic, a quality rare and greatly to be prized."—*Chicago Herald and Examiner*.

"A performance panoplied in gorgeous costumes by Fortuny, Granier and Paquin of Paris and by Galenga of Florence."—*New York Herald Tribune*.

Management JULIA CHANDLER  
45 West 45th Street  
New York



## Rudolph Ganz Wins an Ovation in San Francisco

As Guest Conductor of Symphony Orchestra He Thrills Large Audience

SAN FRANCISCO, CAL.—Mina Hager, contralto, possessor of all the good qualities of a concert singer, and, Annie Louise David, harpist, were the artists who delighted the subscribers to Alice Seckels' Matinee Musicale by providing for them a program that was as unusual in its presentation as it was artistic. Miss Hager disclosed a well trained voice, clear, free and warm. Miss David, too, won salves of applause, for she was in her most brilliant form. Her amazing technique and scintillant tone, along with the individuality of her style, were matched by her charm of personality. In every respect this was one of the outstanding attractions that Miss Seckels has offered this season.

Despite the fact that Alexander Brailowsky appeared here twice previously, he attracted to his recital given in Scottish Rite Hall in the Wolfsohn Artists Series another capacity audience. Critics go to hear Mr. Brailowsky not because it is their journalistic duty but because they want to hear one of the greatest pianists of the day. Brailowsky has always played magnificently in San Francisco, but upon this occasion he rose to even greater heights of eloquence, particularly in his Chopin group. Therein his playing was stern, brilliant, romantic, never sentimental, and while controlled by a sensitive restraint ever alive to the inner meaning of a phrase, to the sound within a sound. One may marvel at the digital dexterity of this artist, but unless one is looking for technic it is forgotten in the blending of emotional, intellectual and poetic elements in his performance. Verily, Alexander Brailowsky is a colossal genius of the piano.

While Alfred Hertz is "guest conducting" in Detroit, a number of other musicians have been at the helm of the San Francisco Symphony Orchestra, the most recent being Rudolph Ganz who directed the tenth pair of concerts and also appeared as soloist in Liszt's Concerto in a major. Mr. Ganz introduced himself as a well-equipped conductor—one of brains, of sound musical instinct, of admirable technical skill. His readings of Beethoven Overture Leonore, No. 3; Haydn's Symphony in G major; No. 13; Wagner's Prelude and Love Death to Tristan and Isolde, and Debussy's Fetes were mature in style, reflective and searching. Furthermore, Mr. Ganz showed profound respect for the spirit of his composers. He appreciates beauty of tone also, which is a good thing, and refuses to be seduced away from it by desire for eccentric orchestral effects. In his performance of the concerto, Mr. Ganz disclosed himself as a virtuoso who is also musical. He can thunder and lighten when the music demands tempestuous performance. He is also master of tonal gradations and nuances. Indeed, it was a joy to listen to an artist who has as much to offer as Rudolph Ganz. At each concert the audience gave him a series of ovations.

C. H. A.

### New York Critics Praise Mary Seiler

"Mary Seiler showed technical ability and a tone of good quality, with sonorous lower strings," wrote the critic of the Herald-Tribune, following the recent New York recital given in Steinway Hall by the harpist. According to the Times, Miss Seiler's solo contributions were played with fine taste and beauty of tone, and the Sun reporter, after commenting on the excellence of her technique and tone, declared that she is musical and capable of giving pleasure. Miss Seiler's program was interesting and varied and included numbers by Renie, Grandjany, Chopin, Jacques de la Presle, Hasselmans and Tournier. She impressed her audience as well as the critics.



MARY SEILER

Word has been received from Jules Daiber, who has been spending some time in Nice with Mrs. Daiber, that they met Mr. and Mrs. Carl D. Kinsey, who are on a Mediterranean cruise, during their stop-over in that city.

### Daibers Meet the Kinseys

The program of the Metropolitan Museum concert under the direction of David Mannes, Saturday evening, March 23, is announced as follows: Overture, Semiramide, Rossini;

### Mannes Program March 23

The program of the Metropolitan Museum concert under the direction of David Mannes, Saturday evening, March 23, is announced as follows: Overture, Semiramide, Rossini;

Prize Song from Die Meistersinger, Wagner; Symphony No. 1, Schumann; Rhapsodie Espagnole, Chabrier; concerto for French horn, Mozart; Tales from the Vienna Woods, Strauss; and Overture, 1812, Tchaikowsky.

## Artists Everywhere

Gladys and Clarence Axman's recent party in their handsome home (music debarred, except for dancing), saw a crowd of musical and literary notables on hand, including such names as Gallo, Goldman, Riesberg, Lund, Neuer, Perkins, Taylor, Johnson, Reimherr, Anspach, Saslavsky, Hackett, Peyser, Hayes, etc.

Frederic Baer appeared recently as soloist with the Cincinnati Symphony Orchestra under Fritz Reiner, singing two arias quite removed from the commonplace—Qui donc commande, from Saint-Saëns' Henry the Eighth, and Fu Dio che disse, from L'Ebreo by Apolloni. Mr. Baer gave a recital in Bridgeport, Conn., March 7. The baritone recently appeared as soloist with the Larchmont and Mamaroneck Choral Society, and with the Cincinnati Symphony Orchestra under Reiner, and on March 26 will be heard at the Oberlin, O., Spring Festival, in Pierne's St. Francis of Assisi.

Richard Crooks will sing at the Ann Arbor, Mich., Festival on May 24. This makes the third spring festival during that month which has engaged the tenor, with other performances—already announced—of similar nature for earlier in the spring during March and April.

Oiga Halasz presented three artist-pupils—Thelma Vera-Estano, Gertrude Oberlander and George Herzog, all pianists—in a recital at Chalif Concert Hall, New York. Possessing pronounced talent, these young folk all played with assurance and, at times, poetic interpretation and brilliancy; Mr. Herzog especially has poise and well perfected technique, and at the close the large audience vigorously applauded teacher and pupils. Miss Halasz will give an all-sonata program on March 31.

Boris Levenoff received an ovation following violinist Yanover's playing of his nocturne, at Engineering Auditorium, New York; the piece was repeated.

Gina Pinnera has been engaged for the Springfield, Mass., Music Festival May 18, between her appearances at the Spartanburg, S. C., and Evanston, Ill., Festivals on May 15 and 28, respectively. Pinnera fulfilled a recital engagement for the Cincinnati Matinee Musicale Club on February 26, immediately afterwards beginning a western tour.

Gene Schiller and Mary Justice gave a musicale tea in honor of Leon Sampaix and Walter Golde, March 10, which interested many people, for all those named have a wide circle of friends in the metropolitan area.

Bruce Simonds' New York recital at Town Hall last October met with such splendid success, that by special request he will give another recital at the same hall on Saturday afternoon, April 13, presenting another of his interesting programs.

Charles Stratton sang The Atonement by Coleridge-Taylor on March 17 at the Brick Presbyterian Church in New York, of which he is tenor soloist. On March 24 he will be heard at the same church in the Bach St. Matthew Passion, and that evening will sing the Dvorak Stabat Mater at the Calvary Episcopal Church. On April 29, Mr. Stratton will give his fifth consecutive annual recital at the Brooklyn Institute, with Charles Fonteyn Manney as accompanist.

Edwin Swain, baritone, whose increasing popularity in the concert field accounts for his being heavily booked into the spring, includes the following among his forthcoming engagements: March 24, Montclair; 29, Orange, N. J.; in a performance of The Redemption; April 7, Cleveland, St. John Passion; 18, Providence, R. I.; 21, Allentown, Pa., with the Choral Society of that city; and May 17, Hartford, Conn., The Golden Legend.

Nevada Van der Veer, contralto, will give a recital in New York at Carnegie Hall, on Tuesday evening, March 26. The artist, who also appears as soloist with the New York Oratorio Society on April 9, has chosen a program that includes a Handel aria, an air from Bach's Magnificat, two groups of Lieder, by Wolf and Strauss, Schubert's Omnipotence, and a group by modern American composers. Two days later she will sing the Bach Passion with the Boston Handel and Haydn Society.

Jeannette Vreeland includes another festival engagement among those already booked for her. This latest one is the Springfield, Mass., Festival on May 17, which comes between the Cincinnati Festival, May 7-11, and the Ann Arbor, Mich., on May 23. Among her March dates, the soprano includes a reengagement with the Boston Handel and Haydn Society, on Good Friday, March 29, in a performance of the Bach Passion.

### Recitals at Stephens' Studio

Two interesting recitals were given recently at the studio of Percy Rector Stephens in New York, one on February 25 by Henry Ramsey, baritone, and the other by Paul Dannenman, also a baritone, on the evening of March 4. Both artists included on their programs charming numbers by American composers. At the piano was Helen Ernsberger.

### Hanchett Stages Junior League Revue

For two evenings and one matinee the Providence (R. I.) Opera House was crowded to capacity to witness the annual Junior League Revue. That the revue this year even surpassed the high standards it had attained in previous years is evident from the eulogies of the press, the News declar-



GERALD HANCHETT

ing that it was "far and away the best thing the Junior League had ever done." According to the Tribune, it was "a great show, worth anybody's time and money," while the Journal said, "You can praise this show sky high."

A great part of the success of this production is due to Gerald Hanchett, who rehearsed and staged it. Mr. Hanchett's ability and imagination in this line of work so attracted Catherine A. Bamman, New York concert manager of high class musical novelties, that she created in her office a department for Mr. Hanchett and his work.

Mr. Hanchett is now engaged in staging Hits and Misses for the Junior League of Elizabeth, N. J.

### Estelle Lieblich Studio Notes

A group of eight Estelle Lieblich girls has been engaged for the next Shubert review, Broadway Nights.

Celia Branz has been engaged by the Judson Radio Corporation to sing over Station WOR every Wednesday and Thursday night. Rosemary, coloratura soprano, is on a six weeks' tour with the Publix houses: Celia Branz, Ruthe Huddle and Kathryn Lissberger have been engaged by the deFeo Opera Company for the second week in April. Phyllis Newkirk is singing in Jersey City and Newark at the Stanley Theatres.

## Select List of Compositions for Piano

RUSH HOUR IN HONGKONG	Abram Chasins	.50
FLIRTATION IN A CHINESE GARDEN	Abram Chasins	.50
FIREFLIES	Arthur Hinton	.75
TWO STUDIES IN RHYTHM	Deems Taylor	.75
THE LEPRECHAUN'S DANCE	Stanford-Grainger	1.00
SEREADE D'ARLEQUIN	Theodora Dutton	.60
DANCE POETIQUE	Theodora Dutton	.60
FIVE AMERICAN DANCES	Eastwood Lane	1.25
ADIRONDACK SKETCHES	Eastwood Lane	1.25
SOLD DOWN THE RIVER (new)	Eastwood Lane	1.25
Transcribed by GUY MAIER		
APRÈS UN RÊVE	G. Fauré	.50
CLAIRE DE LUNE	G. Fauré	.50



J. Fischer & Bro....New York  
119 West 40th Street

# GRETA DALMY

# ADAMO DIDUR

# DOROTHY BACON

CONTRALTO

Opera—Concert—Recital

SEASON 1929-30 NOW BOOKING

Mgt.: Dorothy Bacon, 105 W. 73rd Street., New York.

SOPRANO  
SEASON 1929-30  
NOW BOOKING  
Address: 75 Jane St.,  
New York City  
Tel.: Chelsea 8914

Metropolitan Opera Basso  
Voice and Histrionics  
Address: Metropolitan Opera Co.,  
New York

Telephone: Trafaigar 6991

### Kathryne Ross as Santuzza in Cavalleria in Philadelphia

The recent appearance of Kathryne Ross as Santuzza in Philadelphia brought her splendid praise from the press. The Bulletin stated: "Miss Ross carried in her voice and action a Latin fire and mingled expression of hatred and despair. She executed her scenes with the tenor in a highly satisfactory manner." The Public Ledger found "that



KATHRYNE ROSS

Kathryne Ross was the Santuzza, which she did exceedingly well last season and which success she repeated last evening. Her development of the tragic role was excellent and she sang the principal numbers, especially the romanza, with great pathos, notably the closing phrase in which she beseeches Lucia to pray for her.

The Enquirer also had its words of commendation: "Kathryne Ross sang Santuzza with fine freedom of tones and the mezzo quality of her voice gave it depth of color and emotional intensity. She brought much force to her impersonation as well." Then, also, the Evening Star had its praise: "The Santuzza of Kathryne Ross was superb throughout and especially in the Voi lo Sapete Mamma. Her acting before the door of the church when she reviled, threatened and cajoled the recreant Turiddu, was on the order of the sensational. Her picture of dejection and despair was maintained throughout and her enunciation and action showed she understood the import of her every phrase."

Miss Ross recently gave a recital before the Century Club of Wilmington at which time many tributes were paid her for her achievements in the world of art. She was also

the honored guest at a joint Washington birthday meeting of the Senate and Assembly of the State of Delaware at which time she was heard in several numbers. People came from all parts of the state to pay tribute to "Delaware's own prima donna."

### Sigurd Nilssen Sings in Chicago

When Sigurd Nilssen appeared in Chicago on February 21 with the Little Symphony Orchestra, he made an excellent impression. Said the Chicago Tribune:

"Sigurd Nilssen ranks as an unusually fine basso, and that the audience on Monday night approved of him as soloist with the Little Symphony Orchestra was very evident. Prolonged applause after his songs called him out again and again to acknowledge it. Mr. Nilssen first appeared singing the difficulty aria Le Tambour Major from Le Caid by Thomas, which has been sung only once in Chicago. It is a charming, lilting aria, as bright and human and swagery as the gay Drum Major himself. Mr. Nilssen seemed to have caught exactly the spirit of it.

"Nilssen wins his audience immediately by his friendliness, and then by his rich, resonant voice. Here is an artist who sings with joy, whose voice has that smooth, singing quality that is so easy to listen to; and when a basso has that combination there is nothing left to wish for. The Drum Major's Song was too good to pass up after one hearing. After taking many curtain calls Nilssen was compelled to repeat it.

"The second appearance he sang a set of South African Songs by Wendt. These songs are tone-pictures and were most effectively handled by Mr. Nilssen. In the last group were Norwegian and Swedish folk tunes with piano accompaniment, sung in the original language. Both were given with sincere emotional feeling, and, as in all his work, Mr. Nilssen's enunciation was impeccable. He was given excellent support by the orchestra in the aria and the South African songs."

### Bagby and Romilli Compositions Popular

Names familiar on many successful American compositions are those of George Bagby and G. Romilli, whose fame has reached from Coast to Coast. They are the authors of Fioretta, the operetta which is now having an exceedingly successful run at the Earl Carroll Theater in New York, as well as many beautiful songs, orchestral and piano numbers. Included among the prominent stars of the opera and concert stage who have programmed Bagby and Romilli songs are Giovanni Martinelli, Geraldine Farrar, Giuseppe de Luca and Lawrence Tibbett. Mr. Tibbett sang Bagby's Alone during the Atwater Kent radio hour on February 24 and included another Bagby song at his recital at the McMillin Auditorium, Columbia University, on March 9. A special orchestra of forty men broadcast the entire Fioretta score over WJZ on March 3, and on March 14 a Fioretta program was given over WEAF, at which time all of the songs of the operetta were sung.

### Marie Montana Congratulated

Marie Montana, soprano, is receiving congratulations upon the fine manner in which she stepped into the program of the American Orchestral Society on February 25, when Ethel Hayden, who was listed to appear as soloist, was suddenly taken ill. Miss Montana's "lovely voice and good style captured the audience" and she was "recalled again and again, and eventually repeated the entire air" (Depuis le Jour, from Louise by Charpentier.)

This soprano is enjoying a very busy season. She returned on February 22 from a trip to the middle west, which included concerts in Iowa City, Mt. Pleasant, Mich., and with the Orpheus Club of Cincinnati. She is booked for Kansas as soloist at the Lindsborg Festival the week of March 24 to 31; in Madison, Wis., on April 19; Pittsburg, Kans., for the Festival, April 24 to 28; Lawrence, Kans., April 30; Emporia, Kans., May 1, and Hays on May 4 and 5.

### Kirchhoff Sings Witmark Songs

Walther Kirchhoff, of the Metropolitan Opera Company, who created the tenor role in Jonny Spielt Auf in America, and who is noted for his interpretation of the role of Loge in Rheingold, gave a recital at the International House in New York City on February 23 and was made an honorary life member of this institution—an honor extended only to two others before him. Mr. Kirchhoff's program included German songs by Schumann, Schubert, Strauss and Hugo Wolf, an aria from Lohengrin, and a group of English songs including I've Been Roaming, Two Old Tramps by Halliday, and Who Knows by Ernest Ball. Who Knows and Two Old Tramps were the first English songs which Mr. Kirchhoff ever learned, and served more or less as his first introduction to English ballads.

### Chagnon Scores in Chicago

One of Lucia Chagnon's appearances following her recent arrival from Europe was in recital in Chicago, when she more than duplicated the splendid impression she made in her first recital there a year ago. The Chicago News referred to the soprano as a young artist of decided vocal talents and artistic gifts, declaring further that she also is most pleasing in personality, charming in manner and highly accomplished vocally, and the Journal spoke of her as a vocalist of the most cleanly and intelligent sort, with the precision, clarity and authority of an excellent musician.

### Yeatman Griffith Artist Pupil Winning Success

Eloise Ellis, mezzo soprano of Elgin, Ill., who, following the advice of Florence Macbeth, coloratura soprano of the Chicago Civic Opera Association, has been studying and coaching with Yeatman Griffith, internationally known vocal pedagogue of New York City, has been more than busy the past two months fulfilling many concert and club



ELOISE ELLIS

engagements in New York, Chicago, Elgin, Ill., New Jersey and Pennsylvania. In December Miss Ellis gave a recital for the Fillmore Club in Philadelphia, also one at Penn Hall, Chambersburg, Pa.; sang the Messiah at Bainbridge, N. J., was assisting artist with the J. Ord Ballanar Trio, at the Union League Club, Chicago, Ill. She was soloist for the Alpha Gamma Luncheon at the Hotel Commodore, New York City, and at a tea given at the Hotel Astor, New York City, by Mrs. J. A. Lamos.

While home for the holidays Miss Ellis sang in the Universalist and Methodist churches. In New York City she is also in demand as a church soloist and has achieved success all along the line, winning many return engagements as well as the praise of the press.

### Gladys Marsalis Glenn Prepares for Busy Summer

Gladys Marsalis Glenn now has pupils who are doing successful professional work in thirty-four states. Five years ago Mrs. Glenn joined the corps of twenty-five normal teachers of the internationally recognized Dunning System of Improved Music Study, and each successive year finds her list of teachers and pupils constantly growing. She is enthusiastic in her praise of Carre Louise Dunning, the originator of the Dunning System, believing that through her plan Mrs. Dunning has given teachers something that is entirely original and thoroughly comprehensive for use in a preparatory course in their classes.

After having directed the music departments of several colleges and realizing how poorly prepared were the pupils who came to these schools for advanced work, Mrs. Glenn turned her thoughts to the more urgent field of thoroughness in fundamental work for students in their earlier years of training. It was upon the advice of one of her teachers, Mme. Bloomfield Zeisler, that Mrs. Glenn became interested in the Dunning System. She feels that it takes a teacher of broad qualifications and experience fully to recognize the meaning and breadth of the work. She states that teachers of advanced pupils are constantly signifying their appreciation of pupils prepared in Dunning classes, for the development of a piano pupil during the first four years of his study is thorough and complete in the Dunning course.

The course for teachers is attractively presented by Mrs. Dunning and her twenty-five normal teachers in different sections of the United States, and consists of intensive study of five weeks during each year. It has been observed that teachers who are specializing in the development of thorough foundation work in their preparatory departments and are using the Dunning course, are occupying important positions in their profession in many of the large music centers in the United States.

Mrs. Glenn will hold two normal classes for teachers this summer, one in Amarillo, Tex., at the home of the Panhandle Music Festival Institution, to begin June 3, and the other in the beautiful mountainous regions of Colorado Springs, Colo., beginning July 22.

### Maaskoff Re-engaged for Italy

Owing to Anton Maaskoff's great success in Italy he has been re-engaged for a tour of twenty-five concerts for next season. Among the cities the violinist is to visit during March and April are Paris, Berlin, Vienna, Prague, Zurich, Budapest, Brussels, Lucerne, Graz, Aarau, et.

It is interesting to note, that Maaskoff has recently acquired the late Dr. Brodsky's famous "Lafont" Guarnerius violin, which is known to be one of the finest examples in the world of this maker. Maaskoff's collection of violins, which includes a perfect Stradivarius, Guadagnini, Amati, etc., is well known.

### Mary Garden's New York Recital

The first and only concert in New York City in three years by Mary Garden will take place in the grand ball room of the Hotel Roosevelt on Wednesday evening, April 3. Miss Garden will be assisted by San Mala, violinist; Paulo Gruppe, cellist, and Hector Dansereau, pianist.

## HUGO KORTSCHAK

will conduct a

### SUMMER COURSE FOR VIOLINISTS

at

CUMMINGTON, MASS.  
(Berkshire Hills)

JUNE 15th to SEPT. 15th, 1929

PRIVATE LESSONS

CHAMBER MUSIC

ADVICE ON TEACHING

Address: 1157 Lexington Avenue, New York City

## G. ROMILLI

As a tribute to G. Romilli, the composer, GERALDINE FARRAR has selected this composer's "BOAT SONG" for recording on Victor records.



Geraldine Farrar

Published by

M. Witmark & Sons

1650 Broadway, New York



# AN EVENING WITH STRAVINSKY

By Percy A. Scholes

The author of this article, Percy A. Scholes, visited America last year at the invitation of the Music Supervisors' Conference, and of the Aeolian Company of whose Audiographic music rolls he is the editor. Mr. Scholes, until last year, was better known in England than in America, but during his visit here he made many contacts and people began to realize his importance in the world of music. He has written many books, given many lectures, and has developed a faculty of placing himself in the neutral ground between the austere professional musician and the more or less ignorant music lover. He has thus done an immensely useful work for music, for if any one thing is needed in music more than another it is to bring these two extremes together.—The Editor.

As I sit down at my desk to begin this article I happen to glance out of my window and am at once reminded of my first meeting with Stravinsky. For curiously enough it was on the shore of this very Lake Geneva, half-an-hour's walk below the spot where I have now made my home, that, fourteen years ago, I was first in his company.

Fourteen years ago—that was 1914. It was in May when I was here and no distant mutterings of thunder had yet warned us of the coming storm. London was a gay place then—as it was not to be again for years to come. And a part of our London gaiety was the annual visit of Diaghilev's famous Russian Ballet. We used to have Russian Opera seasons, too, in those days. How the vivid colour and the dramatic force of those Muscovites and demi-orientals—composers, actors, dancers, singers and designers—gripped us, to be sure. It was something very new to us.

It was in that very month of May that Montagu-Nathan brought out the first History of Russian Music that had appeared in the English language (and, incidentally, a very useful book it still remains). Mrs. Newmarch brought out her book on the Russian Opera that year, and was busy preparing her book on The Russian Arts, which appeared early during the war. Stephen Graham was tramping in Russia, living as a Russian peasant, and then coming back to write entertaining books about the primitive people whose daily life he had been sharing. People at large were beginning to read not only Tolstoy, whose ethical note had long given him an appreciative British audience, but also Gogol. In those days the young were very Russian. The war had not yet come to crush us into a sober materialism. Russia spelt Romance.

And so I longed to meet Stravinsky, and my meeting with him was in this way. His new opera The Nightingale (it was an opera then; afterwards it became a ballet) was to have its first performance, in Paris, the following month, and was then to be given in London the month after. Not a word or a note of it had yet reached England, but curiosity had been aroused by particulars that had been allowed to become known. It was evident that a very original work was in preparation. So, being on holiday, I went to Montreux where Stravinsky was staying, attended a concert at the Kursaal where I saw him conduct a movement of his early Symphony, was introduced to him in the interval, and spent the evening with him at his apartments, gaining that knowledge of his work which enabled me, a young journalist, to take pride in writing the first description of the new work

to appear in the English (as perhaps in any) language.

And what an evening it was! We went right through what was then the most bewildering score of which I had knowledge, and was, indeed, perhaps the most bewildering score at that date existing. Some parts we went through more than once—they needed it. Stravinsky played the whole thing on the piano, skillfully compressing a whole orchestra within the stretch of his ten fingers, or if for a passing moment the ten could not at one and the same time compass the piccolo and the bass tuba, Ansermet, sitting at his side, added another five or ten.....and so the music went forwards.

There was all the time a running fire of explanations. "Here," would say the composer, "We are in the forest, and this is the song of the Fisherman. You will find that song appear in each act. Here the courtiers are coming to seek the Nightingale. Here, in the double-basses, are the cow and the frog. Now we come to the Nightingale's invitation to Court. Here is the voice of the Fisherman, foretelling, in an abstracted sort of way, what we shall find in the next act. Now we come to the Chinese March—imagine now the approach of five parasols and the Emperor. Now the Court ladies are taking tea and trying to imitate the Nightingale. Now the Japanese Ambassador arrives. Now the false Nightingale begins to sing, and the real one flies away. At last again we have the voice of the Fisherman."

And so it went on. Much of the music was very puzzling, but there were repetitions and sometimes technical descriptions to help me, and though I went away tired from the hearing of a whole opera in an idiom that was very new to me, I also went away interested and excited.

And as I travelled in a humdrum tram from Stravinsky's lodging, Clarens, to my hotel at Vevey, I congratulated myself that not only had I had the advantages of dramatic visualization by means of Stravinsky's vivid descriptive running comments, and that of a quick technical grasp from his running commentary of explanation of the themes and the

harmonies, but also that other kind of advantage that comes from knowing an artist's aims and the history of the processes of mind by which he has come to possess them—or they to possess him, for of Stravinsky, whom I have since many times met, and with whom I have often since had the pleasure of discussing his work, it may truly be said that at every period of his life since early manhood he has been in the powerful grip of his own surprisingly original ideas.

Taking up the little note-book in which, during the evening, I made more or less furtive records of the facts and views Stravinsky gave me, I am still enthralled. I have there, in little, the story of Stravinsky's artistic development up to the year 1914, with a somewhat close self-analysis of his art at the stage at which it had then arrived. I have, too, a description of the work—plot, stage-setting and music. That evening's experience was very illuminating and I dare say many who read this will wish they could have a similar opportunity.

And so they can. And to tell them that, is just the purpose of this article. What Stravinsky did for me, in taking me inside his mind and revealing, in the most open and intimate way, the secrets of his self-expression, especially as seen in a particular work, that very thing we have now persuaded him to do for everyone.

He promises to take his major compositions in chronological order, beginning with The Firebird, and to perform them in our own homes, on our domestic instruments and, as he performs them, to explain them passage by passage.

And, work by work, he will tell us his life's story up to the date of composing that work, and will reveal to us his motives in writing it and what he himself understands to be the bases of his technique and style at that particular period.

What every composer frequently does in the intimacy of his own studio for the interest of his personal friends, Stravinsky will now regularly do for all the world. For Stravinsky's new "AudioGraphic Rolls" are the precise equivalent of my own evening with the composer—with this advantage that they can be repeated as often as wanted.

How the much misunderstood Wagner would have revelled in this opportunity. And how much earlier some of Beethoven's more difficult works would have won the recognition that comes with an intelligent understanding if there had been an "AudioGraphic Series" in his day.

## Ganz Soloist With Los Angeles Orchestra

Eminent Pianist-Conductor Captivates Large Audience With His Masterly Playing—Schneevoigt's Conducting Also Arouses Great Enthusiasm

LOS ANGELES, CAL.—One of the outstanding symphony programs of the year was presented by Conductor Schneevoigt at the tenth pair of symphony concerts at the Philharmonic Auditorium. Only two works were presented, but they constituted a feast. Rudolph Ganz, eminent pianist and conductor, was soloist of the day, playing Schumann's concerto for the piano in A minor. It is quite a fad nowadays, when reviewing the more mature artists to sigh over their failing powers and to eulogize the "message" of various youngsters whose gifts are undoubted but who have not struck their stride yet. However, after not having heard Mr. Ganz for ten years the writer was delighted as of old with his technical mastery, his beautiful singing tone and his interpretative ability. He "played Schumann," which not every one does who presents his works. The orchestra gave its usual fine support. But even the beauty of the Schumann was rather over-cast by the splendor of the Mahler Symphony, which formed the second half of the program. Benjamin Klatzkin, trumpeter, and Alfred Brain, horn player, scored, as did also the woodwinds.

The Sunday afternoon "Pop" concert of February 24 specialized in humorous music and drew a large crowd. Offenbach's Overture to Orpheus opened the unusual program, with Honegger's Pacific 231 following. Strauss' Perpetuum Mobile came next; Saint-Saëns Le Carnaval des Animaux was given in its entirety, something one seldom hears, with Claire Mellonino at the first piano and Alex Karnbach at the second piano. Then came Tchaikowsky's Chinese Dance from the Nutcracker Suite; Mozart's Musical Joke for strings and horns; Rimsky-Korsakoff's Bumble-bee; a Strauss waltz, Voices of Spring; a Laidow Dance and his Music Box; Nielson's Dance of the Cocks, and Alfdén's Swedish Rhapsody, Midsommarvaka, closing the program. B. L. H.

## Westminster Choir Successful in Ithaca

The Westminster Choir gave a concert at Ithaca on March 11 under the direction of John Finley Williamson. There was a large audience which was aroused to a pitch of enthusiasm by the perfect rendition of an interesting program of sacred music. Especial comment was made upon the perfect training of the choir and the splendid shading of the voices. The choir gained the approval of the audience with its first number, the famous Hodie Christus Natus Est, of Palestrina, and from then on the evening was a triumph. Bach's Sing Ye to the Lord, in two parts, Poco Allegro and Allegro Vivace, was especially noticed for the brilliant rendition of the second part, which was executed with extraordinary precision. David Hugh Jones was represented on the program by his God is a Spirit, which is dedicated to Mr. Williamson and the Westminster Choir. Especial delight was taken by the audience in an arrangement of the Largo of the New World Symphony, probably the one by William Arms Fisher, entitled Going Home. There was a soprano solo in this piece, and although the name of the singer was not given she will long be remembered. The entire program was of interest, and was so well liked that several encores had to be sung.

## Margaret Northrup III

Margaret Northrup, concert soprano, has been confined to the New York Hospital for the past few weeks, having undergone a serious operation. Her many friends will be glad to know that she is now on the road to recovery.

## Gift for Juilliard Graduate School

Paul Kochanski presented the Juilliard Graduate School of Music in New York with a valuable viola d'amore, made

in 1734 by Georgini Amani. The school plans to use this viola d'amore as the nucleus of a group of ancient instruments, with which students of the Juilliard Graduate School will be given an opportunity to become familiar.

## Ralph Leopold Well Received

On March 4, Ralph Leopold, pianist, gave a successful concert in the Defiance, O., College Artist and Conservatory Series, and was well received.



**Radiana Pazmor**  
contralto  
interpreter of the extraordinary in song literature  
management  
bernece kazounoff  
steinway hall, new york

## SUMMY'S CORNER

A new note has been struck in Piano Pedagogy which is of tremendous importance to all teachers of Piano. It is the announcement of the "Point System for Beginners" as introduced in

## KEYS TO THE KING'S CASTLE

by  
John Mokrejs

"Fundamental tones (1-3-5-8) with their overtones constitute POINTS and COUNTER-POINTS and are the foundation of music."

From this premise, Mr. Mokrejs has evolved a method of Piano study which is astonishingly logical and scientific, and yet so simple and clear as to be easily understandable to the child mind.

The Child's musical thinking is centered from the first on the POINTS (1-3-5-8 of any given key). Jolly little pieces, tuneful and gay, with fascinating titles, teach all the fundamental facts of music from the POINT VIEW. Scales are taught from Point to Point; first Pieces contain only Points which makes them very easy to hear, understand and memorize.

Preliminary Point Exercises enable the pupil to know just what notes to expect in a piece, and with the knowledge of the Points in mind he will play as readily in one key as another and not miss or forget sharps or flats.

Every Progressive Teacher of Piano will want to know this new work. We shall be glad to send it on approval.

CLAYTON F. SUMMY CO., Publishers  
429 S. Wabash Ave., Chicago, Illinois

**Kilgen Organs** [Artistic in the Choice of the Masters Extreme]

GEO. KILGEN & SON, Inc., 4034 N. Union Blvd., St. Louis  
New York Office: 1017 Steinway Hall, 109 West 57th Street

## Philadelphia Civic Opera Company

1928 Sixth Season 1929

ACADEMY OF MUSIC, PHILADELPHIA

Mrs. Henry M. Tracy President and General Manager W. Attmore Robinson Artistic Director

APRIL 4—L'ENFANT PRODIGE—Debussy (in French)

Mme. Peterson, Mm. Mahler, Eddy.

ORFEO—Gluck (in Italian)

Mmes. Matzenauer, Peterson, Burke.

Special scenery for this performance designed by W. Attmore Robinson and painted by Otto Bauer.

APRIL 18—SAMSON ET DALILA—Saint-Saëns (in French)

Mme. Matzenauer, Mm. Althouse,

Ivantzoff, Eddy, Mason, Mahler, Pur-

dey, DeLong.

Corps de Ballet of 30 members under

the direction of Alexandre Gavrillon with

Vera Strelska as premiere danseuse.

ALEXANDER SMALLER, Musical Director  
KARL T. F. SCHROEDER, Stage Director  
JOHN THOMAS, Chorus Master  
MARY WINSLOW JOHNSTON, Official Accompanist  
ALEXANDRE GAVRILLOV, Ballet Master  
FIFTY-FIVE MEMBERS PHILADELPHIA ORCHESTRA  
ALL PHILADELPHIA CHORUS—EIGHTY MEMBERS

Tickets 50c to \$4.00 on sale at Heppe's  
1119 Chestnut Street and 1112 Packard Building  
Telephone Rittenhouse 5720  
Lester Piano used exclusively

Three Metropolitan C

# LEVI

THE NEW YORK SUN, WEDNESDAY, FEBRUARY 27, 1929.  
**Mischa Levitski Gives Recital**  
 Pianist Draws Capacity Crowd at ~~Radio~~ Carnegie Hall  
 for Well-Rendered Program.

By W. J. HENDERSON.  
 Mischa Levitski, who has been performing on pianos in various parts of the world, was heard in recital last evening in Carnegie Hall. He had an audience as large as the hall would hold and naturally there was plenty of applause. On this occasion, however, it was earned. Mr. Levitski interested his hearers with a program of music having substance and variety. He began with the thirty-two variations in C minor of Beethoven. There are some works of the great master which seem more worthy of careful preservation than this, which is assuredly a musician's piece.

But it gave the pianist opportunity for a noteworthy display of his art. His performance of the number was distinguished by extraordinary beauty of tone and by a careful yet apparently spontaneous molding of every phrase. The delicacy of the nuancing was especially captivating and the keen sense of rhythm filled the performance with life. Schumann's G minor sonata, which followed, furnished scope for an exhibition of higher powers of interpretation. Here Mr. Levitski disclosed his sympathy with the romantic character of the music. The sonata has the true Schumann manner and its free utterance came freshly from the player's hands. Cesar Franck's prelude, chorale and fugue brought out additional manifestations of the artist's poetic style and his continence in performance. The composition is often thundered at an audience as if it were something made in the storm and stress period of a flaming youth rather than the fruit of a mind always sober, reflective and well balanced.

A group of Chopin and a miscellaneous group brought the program to its end. The last number was Liszt's "La Campanella," which seems to be played so often, but seems to attract little attention from the younger generation of pianists. It is not very tall music, but a light fingered pianist with a mellow tone can make an effect with it. Mr. Levitski, it is pleasant to record, sustains the great promise of his first year before the concert-going public.



## SEASON 1929-1930

Available in America from  
January 20 to May

Dates being assigned now

Available in Europe from  
October to January 10

## Acclaimed

One of the few really great living pianists

An outstanding artist who keeps his audience at the end.—*Oslo Aftenposten*.

Under his hands the piano awoke and lived

Belongs to the race of great pianists of v

Captured the audience with his romantic touch

Created a furore with his remarkable pianism

Swept the board by the dominating power

Mr. Levitski uses the STEINWAY



ics hail the return of

# T Z K I

CHICAGO DAILY TRIBUNE  
MONDAY, FEBRUARY 18, 1929.

## SOME SUNDAY CONCERTS

BY HAZEL MOORE.

Mischa Levitzki, hardy perennial of the keyboard, stopped off in his globe-trotting course at the Studebaker theater yesterday afternoon to prove anew that pianists of his caliber are ever popular. This necessarily places a premium on popularity, for Levitzki has grown tremendously in artistic stature. His playing now is the surety of perfection, the perfection of pianists throughout a combination of pianists strength of a combination of pianists. he maintained his amazing freedom from technique and growing freedom of technique. The thirty-two variations, minor, of Beethoven, opus 22, in G minor, the Schumann sonata, opus 22, in G minor. The third group was a firm, satisfying performance of Cesar Franck's "Prelude, Chorale, and Fugue," followed by a group of Chopin. In the final group I was able to hear a ravishing performance of Scriabin's "D sharp minor étude to make one satisfied to hear nothing more for the day. A complete audience was audibly in accord with this writer.

sweetly true and musical pen  
of Ba  
col  
ibil  
moq  
com  
new  
whic  
tivity  
and  
Ross  
Mi  
"Th  
appr  
pin.  
cord  
Ti  
cert  
the

FROM

Public Ledger  
PHILADELPHIA, PA.

February 11, 1929

## LEVITZKI DELIGHTS Y.M.H.A. AUDIENCE

LEADER  
Curtain Lowered to Disperse  
Enthusiasts After Pianist  
Gives 5 Special Encores

### PROGRAM WELL BALANCED

They had to lower the curtain before the clamorous audience could be convinced last night it was time to let Mischa Levitzki call it a day.

At that, the pianist had played five encores after his announced program at the Y. M. and Y. W. H. A. But it was his own fault if the audience of 1500 was greedy. His playing of the Schubert-Tausig "Marche Militaire," the first after-the-program encore, was so engaging that no audience could be blamed for asking for another. And each of the three Chopin compositions that constituted the next three encores—the Etude in G flat major, the Etude in A flat major, and the Etude in A major—were also alluring.

So the enthusiasts crowded down near the stage, shouting requests for special favorites. The vote seemed to be for a repetition of one of the numbers on the regular program.

Mr. Levitzki's own Valse in A major, op. 2, so he played it again. His announced program was well designed. For foundation there was the Organ Prelude and Fugue in A minor, Bach-Liszt—serious and powerful; a Gluck Cavotte allemande by Brahms, and Beethoven's poetic grace. Sonata" played with

For superstructure there was a richly varied Chopin group—the Impromptu in F sharp major, the Etudes in F major and D flat major, the Prelude in A major and the Polonaise in G flat major, Opus 53. The Valse And for frieze and cornice came Mr. Levitzki's own delightful Valse; "The Jugglers," Moszkowski; Debussy's "Arabesque," No. 1, and "The Beautiful Blue Danube" in a Strauss-Schulz-Evier evolution.

Exclusive Management  
Concert Management  
**Daniel Mayer, Inc.**  
(Established in 1885)  
STEINWAY HALL 113 West 57th St  
NEW YORK  
For Continental Europe: Dr. G. De Koos of The Hague  
For Great Britain: L. G. Sharpe of London

## Everywhere

—London Chronicle.

ce spellbound from the beginning to the

thousand lives.—Stockholm Tidningen.

rant and fiery temperament.

—Paris Le Figaro.

perament.—Milan Corriere della Sera.

n.—Amsterdam Nieuwe Courant.

and warmth of his style.—Sydney Herald.

WAY PIANO exclusively.

## Music Notes From Coast to Coast

**Birmingham, Ala.** Birmingham's third season of grand opera, under the auspices of the Birmingham Civic Opera Association, Eugene Munger, chairman, presenting the Chicago Civic Opera Company, came to a close on February 23, having proved an artistic triumph. Large and enthusiastic audiences attended every performance, people coming from all over Alabama and many from other states to enjoy the operas. Never before has this city seen more dramatic presentations or colorful offerings than characterized the three operas—Norma, Carmen, and Faust—as given here by the Chicago Civic Opera Company. The scenic effects were fine, the orchestra excellent, and the singing and acting superb. In Norma, Rosa Raisa sang the leading role, with Charles Marshall, Chase Baromeo, Coe Glade, and Alice d'Harmony, as the other prominent characters; Polacco conducted. Carmen was sung by Maria Olszewska, who made a splendid impression with her vivid interpretation; Rene Maisson, Hilda Burke, Cesare Formichi, Nicolich, Jose Mojica, and Deffere. The chorus was rich and full, and the ballet, led by Muriel Stuart and Edward Canton, lent color and beauty to the performance. Charles Lawers, new to this city as a conductor, won favor with the audience with his spirited conducting of this opera. Faust left its full-flowing melodies in the hearts of 6,000 listeners, as Charles Hackett, Edith Mason, Richard Bonelli, and Virgilio Lazari sang its exquisite arias. The chorus and ballet were particularly fine in this opera, and Moranzoni conducted in his usual satisfying way. This seems to have been Birmingham's most successful opera season, and to have left the assurance of the continuance of opera here annually.

Beniamino Gigli was presented in concert here under the auspices of the Birmingham Music Study Club, and drew a capacity audience. He was assisted by Margaret Shotwell, pianist, and Miguel Sandoval, accompanist. The artist completely captured the hearts of his listeners, and was forced to respond to many recalls. He was very generous with encores. Miss Shotwell made a very favorable impression and was recalled for extra numbers. A. G.

### CLEVELAND INSTITUTE NOTES

**Cleveland, Ohio.** Whatever may have been the method used by the artists in the Comparative Arts Course program of music of early Italian composers at the Cleveland Institute of Music, the fact remains that there was not a dull moment in it. The Corelli Sonata a tre, in A major, which opened the program, was played by Andre de Ribautpierre, director of the Institute string department; Marie Martin, violinist, Jean Martin Buck, pianist, and Edward Buck, cellist, bringing to the audience not only a delightful ensemble, but also a work very much alive.

Perhaps the most interesting of the numbers was a concerto for four violins and piano by Leonardo Leo, presented by Marie Martin, Margaret Wright Randall, Raymond Pittenger and Andre de Ribautpierre, violinists, and Arthur Loesser at the piano. The reinforcement of the melody by all four violins at the unison gave it breadth and majesty that stood in splendid contrast to the fluid transparency of the contrapuntal texture. The three sonatas of Scarlatti were made to sparkle by Mr. Loesser with vitality and a sort of irrepressible effervescence that was entirely captivating. The simple dignity and graceful curves of the Sonata a tre in C minor by Boccherini was skillfully portrayed by Miss Martin, Mr. de Ribautpierre, Mrs. Buck and Mr. and Mrs. Buck, and conveyed a poetic quality that would seem to foreshadow the eloquence of Chopin. The program ended with the Veracini Sonata in A major for violin and piano, admirably interpreted by Mr. Loesser and Mr. de Ribautpierre.

An unusual, as well as charming, program was heard at the Institute when Anne Maud Shamel, soloist, and the Mad-

rigal chorus directed by Ward Lewis presented works of early English composers. The program was prefaced by a brief discussion by Mr. Lewis of the word "madrigal," its history, and the general structure of its type of composition. He emphasized the fact that the madrigal is in reality a form of chamber music to be sung by only a few voices. Presented at the Institute by a group of ten, the program had an extraordinary lightness and charm which would be lost if sung by a larger chorus. The singers showed unusual sensitiveness to niceties of style, and surmounted the difficulties of intricate polyphony with an ease that could only have been the result of the most painstaking and expert training. Their French and Italian diction, not to mention the English of Shakespeare, in Morely and Ward madrigals calls for special praise. Two groups of folk songs and love ditties by Miss Shamel were interpreted with intimate sympathy and an understanding of the qualities peculiar to Anglo-Saxon folk music. Her intonation was pure and she sang with a simplicity and charm well adapted to her songs.

**Mexico City.** The National Symphony Orchestra's last concert of the season, at the Iris Theater, attracted a capacity house. Carlos Chavez Ramirez, conductor, arranged a very interesting program. The concert started with a new symphony by Juan Leon Mariscal, Mexican composer, that pleased the audience although it left the impression as being too long. The initial theme is very beautiful and shows influence of the old classics. The work received a worthy ovation. The second number was the concerto for violin and orchestra by Strauss. Silvestre Revueltas, violinist, with a strong personality and a good technique, played the work with brilliancy, receiving an ovation for his interpretation. Then, the orchestra offered the premiere of Music for the Theater, by Aaron Copland. This is a new work with strange rhythm and frequent change of measures, but the talented composer triumphed with his agreeable exposition of tonal contrasts. In Honneger's Pacific 231 the orchestra gave a demonstration of perfect control, and the capacity audience was very appreciative both of the orchestra and Carlos Chavez, leader of modern music in Mexico.

The double bill, Cavalleria Rusticana and Pagliacci, was given at the Iris Theater. In the first, Maria Romero sang the role of Santuzza with beauty of tone. Jose de Arratia, The Turiddu, also sang well. Eduardo Lejarazu as Alfio impersonated and sang the part brilliantly. Manuel Romero Malpica, veteran baritone and still the possessor of a beautiful voice, sang the Prologue with a quality of voice that is seldom heard on the stage. Flora Islas sang the part of Nedda well and acted very intelligently. Alberto Sainz, the Canio, displayed a robust tenor voice of good quality with ringing high notes. Alfonso Aquilar conducted the orchestra with intelligence. C. C. P.

**Montreal, Can.** The Montreal Symphony Orchestra, under the patronage of Colonel Meighen and other prominent men of Montreal, gave its first concert of the season conducted by J. J. Gagne. This orchestra is composed of local talent which gave a surprisingly fine program. La Societe d'Operette has made great strides since its organization under Honore Vaillancourt, who is also the manager. This organization is made up of local pupils and amateurs under the direction of Mr. Roberval as leader of the orchestra and Mme. Maubourg teaching the mise en scene. They enjoy a great success, the hall always being packed at each performance. Lately they presented the premiere of L'Intendant Bigot, music by J. U. Voyer, a young and ambitious French Canadian, who has been highly congratulated for his first attempt at a Canadian opera.

The American Grand Opera Company, composed of Canadian and American talent, began its first international tour at the Princess Theatre.

A concert was given by Annette Lassalle, violinist, and Paul Doyon, pianist, assisted by Marie Rose DesCarriers and Paul Trotier, tenor. They gave a well selected program. Mr. Trotier is a pupil of Rodolph Plamondon, well-known Canadian singer.

The Dubois Quartet presented the second concert of the season at Salle St. Sulpice, when the program included the quartet in A major by J. Jongen, which was the first Canadian performance of this number and was greatly appreciated. Adrien Poitevin played the piano part and was highly complimented for her excellent execution.

The Matinee Musical Club presented Renee Chemet, violinist, at the fourth musicale. Many Montreal artists were present to hear this excellent artist.

The English Singers gave a very successful concert at the Princess Theatre, which was crowded.

Paul Valade has returned from a concert tour of New

Brunswick, Nova Scotia, Prince Edward Island and Newfoundland, where he was well received and highly complimented.

A young pianist, in the person of Virginia McLean, played an ambitious program at the Ritz Carlton Hotel. Miss McLean has returned from five years' study on the Continent, and her audience was very enthusiastic.

Dr. A. E. Whitehead, organist of Christ Church Cathedral, gave a lecture on Canadian folk songs to the Women's Guild of that church.

A recital was presented for the Ladies of Providence by B. F. Poirier, organist of Notre Dame Church. The entire program was charmingly played.

The Arts and Letters Club held its monthly dinner and musicale at the Mount Royal Hotel; the affair was presided over by R. L. Calder. The artists were Mrs. John Anderson, soprano, and Olga Lieber, organist.

Eugene Lapiere played a delightful program at the inauguration of the new organ at the Church of the Sacred Heart.

Paul Trotier recently gave a successful concert at Lachine, a suburb of Montreal, to an enthusiastic and appreciative audience. Mr. Trotier expects to go abroad in June to further his studies.

Marjorie Scane presented a concert, assisted by Mlle. Frigard, violinist, and Vladimir Elgart, pianist, in Salle de l'Academie at St. Therese, to a large and attentive audience. M. J. W.

**Portland, Ore.** Ernest Bloch's epic rhapsody, America, was given its local premiere in the Public Auditorium by the Portland Symphony Orchestra, Willem van Hoogstraten, conductor. The new Symphony Chorus (200 mixed voices) sang the anthem in the final movement of the rhapsody. In brief, Mr. Bloch's new composition "brought down the house," thrilling some 3,500 Portlanders. Conductor van Hoogstraten also led his eighty men through the overture to Oberon and Schubert's Unfinished Symphony, doing a fine job.

Hans Hess, cellist, appearing in the Ruth Creed series of matinee musicales at the Multnomah Hotel, met with a demonstrative reception. Mr. Hess, who has everything to fascinate an audience, played Sammartini's sonata in G major, Saint-Saens' concerto in A minor, Popper's Elfin Tanz, and other works. Myron Jacobson furnished brilliant accompaniments. J. R. O.

### Berlin's Coldest Day Records Warm Success for Maazel

There is a vast difference in the recordings of the barometer for February 11, in Berlin, according to a weather bureau official and a certain pianist, for on that particular day Berlin suffered its worst frost since 1793, the barometer registering 31½ degrees below zero, while for Maazel, who gave his second Berlin recital of the season at Beethoven Saal that evening, it registered one of his warmest successes.

Despite the forbidding weather, the balcony and side balconies were filled, and the orchestra three-quarters occupied, which fact was in itself a recognition of Maazel's art.

The recital proved to be one of the most brilliant in his career, and the audience acclaimed it as such. As the program advanced, the enthusiasm of the listeners kept pace and finally reached an unusual climax, when Maazel, responding with encore after encore, gave thirteen additional numbers. According to a manager who was present, this was an unprecedented number within his recollection, and the ovation accorded the pianist was outstanding as a rarity for a newcomer. Maazel was immediately booked for a third appearance.

So severe was the frost that the North Express, the fastest train between Berlin and Paris, was delayed four hours. Following his concert, Maazel was compelled to wait in the station until after two in the morning. He fortunately escaped with just a mild attack of grippé, which kept him confined to his home in Paris for a few days.

### Barrere Soon to Announce Plans

Within a few weeks the musical world will be informed of some interesting news regarding the future plans of George Barrere. Suffice it to say at this time that Mr. Barrere is now hard at work on his plans for his season, which will mark his twenty-fifth year in this country. And what will be more fitting than the permanent establishment in New York of the Barrere Little Symphony Orchestra, the activities of which Mr. Barrere declares, have never been attempted by any similar organization of its kind.

### National Opera Club Herbert Memorial

Brief mention is made here of the splendid success of the National Opera Club Memorial Concert, Waldorf-Astoria Hotel, March 15, when, under President vonKlenner, cash prizes and gold, silver and bronze medals were presented winners of contests, and a varied program of music was heard by the large audience. Detailed mention will follow in the issue of March 28.

### Meisle Engaged Three Times by Edgar B. Davis

Kathryn Meisle has been engaged by Edgar B. Davis, well known oil man and backer of The Ladder, to appear in a special Easter performance of Dubois' Seven Last Words at San Antonio, Tex. This marks the third time that Miss Meisle has been chosen by Mr. Davis, appearing on the two previous occasions at his home at Buzzard's Bay, Mass.

## FREDSCHLIEDER

CREATIVE MUSICAL THINKING

Taught through Improvisation  
Meaning Lawful, not Haphazard,

Musical Self-Expression

Studio: 27 West 72nd St., New York  
Tel. Trinitalgar 4200



Giovanni Martinelli

Carl Fischer

56 Cooper Square, New York

## GEORGE BAGBY

is the composer of "SON TUTTO DUOLO," "THE MOON" and "THE DRYAD." These songs are featured by GIOVANNI MARTINELLI, the great Metropolitan Opera tenor, on his concert programs.



# MAHRAH GARLAND

# MAAZEL

PARIS TIMES: "The pianist's tone and tone coloring were remarkable. . . This artist stands unique in his manner of interpreting Chopin."

Under exclusive management, in Europe, of  
ALBERT BACKHAUS, 9 Schelling Strasse, Berlin W 9, Germany  
M. BARNET, personal representative for United States, Room 915, 119 West 57th Street, New York

### AMERICAN SOPRANO

Touring Europe 1929

1412 Steinway Building

113 West 57th Street

New York



## Warm Reception for Premiere of Le Preziose Ridicole at the Scala

Lattuada's New Opera a Surprise—Pick-Mangiagalli's New Ballet Unoriginal but Entertaining

MILAN.—The reception accorded Felice Lattuada's newest opera, *Le Preziose Ridicole*, whose libretto is based on Moliere's famous play of the same name, augured well for the lasting success of the work. Up to the present Lattuada has been noted for the strength and ruggedness of his invention, rather than for delicacy; so *Le Preziose Ridicole*, light, fanciful and unstudied, came as somewhat of a surprise. The setting of such a comedy to music was indeed an undertaking to chill a stout heart, for besides the ordinary complications of marshalling widely diverging characters into line and remaining faithful to the general spirit of the libretto, he realized that he would have to hold his own against Rossini's Barber, Verdi's Falstaff, and the recollection that *Le Preziose Ridicole* is just the sort of subject of which Mozart would have made a masterpiece.

The story is laid in the late seventeenth century, in the home of a wealthy resident of one of the suburbs of Paris, Gorgibus by name. With him live his daughter Madelon, and his niece Cathos, two extremely capricious young ladies, who in their vanity and frivolity think no man good enough for them. Their would-be suitors, La Grange and Croissy are finally driven to desperation and plan a cunning revenge upon the heartless maidens. They send their man-servants, whom they call Marchese Mascarille and Viscount Jodelet, to call on them and endeavor to win their approval. Both these fellows being musically and poetically inclined, as well as addicted to great flourish and pomp, they succeed capitally, and when they have completely subjected their fair victims their masters arrange a grand "unmasking." The girls see what fools they have been, and the opera closes on the scene of their humiliation.

### CYNICAL, HUMOROUS MUSIC

The work contains some of the best pages of modern operatic composition, and neither harmonically nor from the point of view of conception does it owe anything to contemporary works. One can trace the influence of the greater of the seventeenth century composers, and whether this is due to the fact that Lattuada sought his inspiration in the music of the same period as the play, or whether it is a mere coincidence, one cannot say, but the passages in question are, as a matter of fact, the best in the opera. In setting a play of this sort, the composer was forced to follow one of two courses; either to ape the inanities of the text, or develop the styles of already existing similar works. He chose the former plan, and drew up a complete caricature of the sentimentality of the period. The music is cynical

and humorous, the continuity is excellent, and the different personalities are cleverly fitted into their vari-colored musical jacket with good effect.

Some points in the orchestration are, to my mind, a little weak; the sonority of tone, however, is above reproach, and if the coloring is not as well developed as might be, the fault may be laid at the door of the brasses and woodwinds. The warm approval shown the work at its premiere has been repeated at every performance. Santini was the director, and the two *Preziose Ridicole* were Mafalda Favero and Ebe Stignani; Jan Kiepura as Mascarille and Salvatore Baccaloni as Gorgibus gave well considered and satisfactory performances.

### A NEW BALLET

Casanova a Venezia, a new ballet by Pick-Mangiagalli and Giuseppe Adami, was the next novelty to sue for public favor. The several odd scenes which made up the action are laid in Venice, where the notorious libertine passed many lurid days—and nights. In general the idea has been taken from a well-known film based on incidents in Casanova's career. Thus we must deny to the choreographer the merits of originality. The same is true of the composer. What little he has had to tell he has not told well. The family resemblance between the several ballets that Pick-Mangiagalli has written up to date is too striking.

The action is more in the form of a pantomime than a classic ballet. This is not said, be it understood, in a derogatory sense. It is quite possible that the use of an actor as a principal is an advantage. Certainly it makes the story easy to follow, provides plenty of variety, and fills a need that an ordinary ballerino could not. The scenery was brilliant and showy, but not aesthetic. The costumes, however, were another tribute to the genius of Caramba. On the whole, *Casanova a Venezia* is good, light, entertaining. (Continued on page 36)

### Hurok Announces Permanency of German Opera

Sol Hurok announces that the German Opera Company which recently closed a successful tour (it began immediately after the New York season), is now a permanent organization. Next season the company will tour from Coast to Coast. Many of the singers appearing this season, including Johanna Gadski,

will take the place of those who were weeded out. The improvement in the performances following Mr. Hurok's direction of the company, is too well known to need comment at this time. Everywhere on tour there was appreciation, large audiences attended, and the press commented very favorably on the performances in general. The experience proved conclusively to Mr. Hurok that America wants German opera, and so he is going to provide it. He will sail soon for Germany, France and Italy and while abroad will engage some new artists. He says, however, that his company next season will include many American singers.

Another Hurok attraction that returns in the fall for an extended season is the Isadora Duncan Dancers, who are just now concluding a successful tour. They will open in New York in November and will go to the Coast.

### Krauss to Substitute for Toscanini

The Philharmonic-Symphony Society announces that Arturo Toscanini will end his New York season with the concert scheduled for April 1. The management of La Scala has arranged a foreign tour for its company which necessitates Mr. Toscanini's return to Milan by the middle of April.

As this season marks the completion of his contract with La Scala, Mr. Toscanini will hereafter be free to devote practically all of his time to the Philharmonic-Symphony Orchestra. For next season, therefore, he has agreed to give sixteen weeks to the orchestra in New York, conducting all of the concerts during that period.

The Philharmonic-Symphony Society feels itself fortunate in procuring as conductor of the concerts from Thursday evening, April 4, through Sunday afternoon, April 14, Clemens Krauss, who has been released from his concert and operatic activities in Frankfurt in order to remain here for the last two weeks of the Philharmonic-Symphony season.

## News Flashes

### Donald Pirnie for Springfield Festival

Donald Pirnie will be one of the soloists at the Springfield May Festival on May 17. Henry Hadley's *New Earth* will be given with four soloists: Jeanette Vreeland, Nevada Van der Veer, Judson House, and, of course, Mr. Pirnie will participate. Mr. Pirnie will also sing an aria from *Lohengrin* and give a group of songs.

### Louis Eckstein Coming to New York

Word has been received from Chicago that Louis Eckstein, general director of the Ravinia Opera Company, will be in New York for an indefinite period beginning March 25. Mr. Eckstein's trip here will be in the interests of the Opera Company, and he will transact his business from the Graybar Building in the offices of the Consolidated Magazines Corporation, of which he is president.

### Paul Weaver for Cornell University

(Special telegram to the Musical Courier)

Ithaca, N. Y., March 16.—Paul R. Weaver, for some years at the head of the department of music at the University of North Carolina, Chapel Hill, N. C., has just been engaged for a similar post at Cornell University, President Farrand has announced. Mr. Weaver, who is also second vice-president of the Music Supervisors' National Conference, will locate in Ithaca next September, from which city the Supervisors' National Journal will henceforth be issued. A. E. B.

### Galli-Curci Triumphs in Manila

Cables have been received from Manila, P. I., to the effect that Galli-Curci, who is on an extensive tour of the Orient and other points, has had extraordinary success. In Manila she gave four concerts, and after the first, three morning papers carried the reviews on the front pages stating that the achievement was phenomenal. The audience was the most distinguished in the history of Manila, with a full capacity house. After the fourth and final concert, for which the sale of tickets exceeded expectations, Mme. Galli-Curci left in a blaze of triumph. Her last concert packed the building to suffocation and was a great artistic revelation.

### Huge Attendance at Philadelphia Meeting

(Special telegram to the Musical Courier)

Ithaca, N. Y., March 16.—Over fifteen hundred supervisors of music were in attendance at the eleventh annual meeting held in Philadelphia, March 13, 14, 15. M. Claude Rosenberry, State Supervisor of Music in Pennsylvania, was elected president, and Marion Knightly, of Winchester, Mass., is the new secretary; other officers are the same. No vice-president was elected; this office was referred to the nominations committee to be filled. The business meeting was a hectic affair with plenty of fireworks. Motions and withdrawals both in and out of order, mostly the latter, were made. The general comment was that this was the largest meeting yet held. A. E. B.

### Metropolitan Opera Stars Wed

Grete Stueckgold, soprano, and Gustave Schuetzendorf, baritone, both prominent among the German artist contingent at the Metropolitan Opera House, were married on March 14 by Deputy City Clerk J. J. McCormick in the chapel of the Municipal Building. George Meader, tenor, and Friedrich Schorr, baritone, colleagues of the couple, at the Metropolitan, officiated as witnesses.

The bridegroom made his initial bow to New York at the Metropolitan revival of Wagner opera after the war; his bride made her first American appearance as Eva in the *Meistersinger* in 1927.

### Seventh Heaven for Opera?

The Quill, official organ of the theatrical press representatives of America, is authority (in its March issue) for the news that John Golden the author-manager, has given permission to Otto Kahn, to have the play, *The Seventh Heaven*, converted into a grand opera. Now The Quill should tell the world who is to be the composer.

### Thomas in Opera

John Charles Thomas gave his only opera performance in Philadelphia on March 14, appearing with the Philadelphia Opera Company in the role of Rigoletto.



CARMELA PONSELLE,

who will sing *Dalilah* on April 10 and *Amneris* on April 13 in Boston with the National Opera Company, this being a return engagement. Miss Ponselle may appear with the same organization in New York later this season. She will give a concert in Hartford, Conn., on April 17.



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the  
MUSICAL COURIER COMPANY, INC.

ERNEST F. KILBERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505,  
4506  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association,  
The Fifth Avenue Association of New York, Music Industries Chamber of  
Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
LEONARD LIEBLING, Editor-in-Chief  
WILLIAM GEPPERT, Associate Editors  
FRANK PATTERSON  
CLARENCE LINDAS (Paris)  
RENE DEVRIES  
CESAR SACHSINGER (London)  
ALBERT EDMUND BROWN (Ithaca, N. Y.)  
THORNTON W. ALLEN, Managing Editor  
J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 820  
to 830 Orchestra Building, 229 South Michigan Ave., Chicago. Telephone,  
Harrison 6114.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SACHSINGER (in charge), 134 Wigmore Street, W. 1. Telephone, Mayfair 6452.  
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.  
Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 33, Berlin-Charlottenburg 1. Telephone, Wilhelm 9144. Cable address, Muscourier, Berlin.

VIENNA, AUSTRIA—PAUL BOCHERT, Schellinggasse 12, Vienna 1. Telephone, B22-0-47. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IF, Via Euclid 8.  
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company Ltd. Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 9, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK MARCH 21, 1929 No. 2554

March marches on toward the close of the musical season.

War in Mexico ebbs and flows, but La Paloma goes on forever.

Some pianists are famous, other are infamous; a few are distinguished, many are extinguished.

It is amazing how the critics manage to retain their illusions and delusions about music even after years of attendance at concerts and operas.

The world's supply of melody seems to be exhausted. "How about popular music?", you would ask. That is mostly melody revamped from the old stock.

The flood of letters which amateur musical correspondents are sending to the New York daily papers continue to be published by them. There is not one of the missives which expresses anything but puerile criticism or praise, and in bulk they clutter up space with matter uninteresting and valueless. The New York dailies have a strange idea of the perspicacity and patience of their musical readers.

It is good news that the ever artistic and ever popular John McCormack will give a New York recital—his only one here this season—at Carnegie Hall on April 7. McCormack has just finished a highly successful tour of Great Britain and everywhere won ovations from the public and warm praise from the critics. Following his New York concert the singer will tour this country. These will be his first American appearances in over a year and the immense McCormack following in our land is truly highly expectant to renew acquaintance with the art of its abiding favorite.

It is not often that composers of popular Broadway successes write music of a sort that attracts grand opera stars to such an extent that they are willing and even anxious to use it in their recital programs. All the more significant, therefore, is the success attained by Bagby and Romilli, who have done just this thing. In addition to having written the score of the current musical comedy, Fioretta, Bagby and Romilli have written songs that are being sung and recorded by Giovanni Martinelli, Geraldine Farrar, Giuseppe de Luca and Lawrence Tibbett. Mr. Tibbett sang Bagby's Alone at his recital at Columbia University recently, and the song made a big hit. Evidently Gershwin is not the only Broadway composer who can turn his attention effectively

to more serious things, and perhaps when the great American composer arrives he will arrive by the Broadway route.

One of the most remarkable cities in Europe is Tirschtügl. It has just been discovered that during the entire coming summer Tirschtügl will have no musical festival of any kind.

A London paper says: "It has been discovered that the human voice is produced by forty-four muscles." Assuredly not the average German tenor's voice, which is produced by at least four hundred and forty-four.

Scriabin's Poem of Ecstasy, only a few years ago heralded as the last word in modern composition, already sounds old fashioned and its "ecstasy" has paled into mere sounding fuss and fustian. Few things age so rapidly as music which is not truly great.

The latest development in bandit circles comes from Chicago where two gangsters carrying machine guns in violin cases suddenly opened those receptacles in a train and menaced the passengers while holding up a bank messenger. Fortunately, however, the desperadoes did not cause their instruments to produce any of its fatal staccato music.

Prof. Einstein, who knows everything, says that the most wonderful thing in the world is a bright face. There are a number of them in New York just now and they can be seen affixed to the music critics whenever they remember that the tonal season has only a little over a month to run before the long vacation commences.

When Brahms, as a youth, was struggling for recognition as a composer, Schumann did much to propagate his works, as he had done for many others. When Schumann, his reason gone, was dying in a private asylum at Emdenich, near Bonn, where he is buried, Brahms was ever present to cheer his lucid moments.

The Westminster Choir, John Finley Williamson director, after its notable success in Ithaca on March 11, repeated its triumph before a sold out house at Symphony Hall, Boston, the next day. These achievements of the choir followed its appearance on March 9 at the White House, this being the first musical entertainment offered by Mr. and Mrs. Hoover.

The day after Marion Talley gave a most successful concert at Daytona Beach Auditorium in Florida, recently, she met John D. Rockefeller, Sr., on the golf course at Ormond. She watched the aged billionaire shoot a creditable nine holes, and, pleased with his good score, donate a brand new dime to the bank account of the perspiring caddy. She was much impressed.

Advertising slogans are so typical a part of America's economic and industrial life that they have invaded even the realm of music. A well known New York restaurant which had begun its existence as a delicatessen shop, is associated in the metropolitan mind with the slogan, "From a Sandwich to a National Institution." Now comes the American Opera Company (Vladimir Rosing, director) and its prospectus sheet is headed with the motto: "From an Experiment to a National Institution."

Dr. Erich Urban, the Berlin critic, recently made the amend honorable to Eleanor Spencer, the American pianist, when he apologized in his paper for a typographical error that had crept into his review of the lady's playing. He explained that he had meant to write of her "desire to create exotic effects," but that the printer's devil had made him say instead, that Miss Spencer had exhibited the "desire to create erotic effects." The pianist protested to the newspaper, with the result that Dr. Urban adjusted the matter by publicly pointing out the mistake.

Rumor at Carnegie Hall had it that when Leo Schulz, veteran solo cellist, conducts his swan song on April 1, the swan song being an overture he wrote for the Chicago World's Fair in 1893, Arturo Toscanini would play cello in the orchestra. The maestro, denying such an intention on his part, pointed out that he has not played the cello for many years. But surely the cosmic Toscanini memory cannot have forgotten how to play the instrument with which he asserted himself in the musical profession before his overnight transition into the select few of the world's greatest conductors!

## Critical Freedom

The legal battle waged recently in the New York Courts between Mrs. Andree Hahn of Kansas City and Sir Joseph Duveen, noted art expert, is of interest to anyone who is associated with any art that may be the subject of public criticism. The suit arose from a remark made by Sir Joseph in 1920 regarding an alleged painting by Leonardo da Vinci. This picture was brought to America by Mrs. Hahn, and Sir Joseph said, "It is a copy; the original is in the Louvre." The original referred to is known as La Belle Ferronniere. Mrs. Hahn had hoped to sell the painting to the Kansas City Art Institute for \$250,000, but now alleges that after Sir Joseph's remark the art institute lost interest, whereupon Mrs. Hahn sued Sir Joseph for \$500,000. As The Times has it, Mrs. Hahn and her lawyers "set the cost of Sir Joseph's single paragraph of criticism at \$500,000."

Art critics the world over appear to have looked upon this suit as of almost epoch-making importance, the question involved being not so much whether Sir Joseph is right or wrong in his estimate of the picture, but whether or not a critic may publicly state his convictions. This question enters, of course, into every element of art. Any individual might be sued for the statement of his conviction that, for instance, a violin was not a genuine Stradivarius or a genuine something else; a critic might even be sued for stating that a singer's voice was not, for instance, a real contralto or a real soprano or a real tenor; one might even imagine that a critic might be sued for stating that a composer was not talented, or for making any sort of statement beyond his appraisal of a performance.

In some European countries there are, indeed, already severe penalties for the critic who goes beyond a certain point in criticism of any art work. In America there is, on the contrary, an immense amount of freedom, and the things that some of the critics in this country say about artists, about musical compositions, about plays and about books, are really amazing in their sharp and harsh vigor. Still, one cannot but agree that it is of supreme importance for the progress of art that criticism should be free and unrestrained. As a matter of fact, it is rare that any man's word carries such weight as that of Sir Joseph, or that a matter of art criticism is so pro or con. In other words, La Belle Ferronniere is either genuine or not genuine. There is no possible half way point. Either it is a fifteenth century picture or it is a copy, and it then follows that either the Louvre picture is the genuine one, or is not, in which case any one of the thousands of the copies that have been made of it might be brought to the foreground as the genuine picture. The whole thing is tremendously involved, but still the single point only is of importance: Is the picture genuine or not? The same thing, of course, would be true in the matter of old violins, but the question could never be so clear-cut or sharply defined in any other matter of art.

In the concert world a consensus of favorable opinion is of immense value to an artist, but it has never been proved that a consensus of unfavorable criticism is proportionately disadvantageous. It is amazing what an amount of unfavorable criticism an artist or an art work of merit can successfully live down and overcome. There is scarcely any one of the great composers, for instance, whose work has not been said to be not only worthless but a crime against art, and singularly there are few great artists who have not had their share of disagreeable comment.

The thing that determines this curious and apparent contradiction is the fact that the favorable criticism of an artist or a composition is reprinted as advertising, while no one is likely to take the trouble to reprint or to give any wide circulation to adverse criticism. It is only the antiquarian and historian who finally gathers together the adverse criticism of works or of artists that have ultimately won success, and such conclusions are then looked upon as a joke.

An important consideration, however, is that if unfavorable criticism were to be forbidden, favorable criticism would lose all of its value. The only reason why a favorable phrase from a well known critic is worth reprinting and using as advertising matter is because, obviously, the same critic might have said just the opposite; but if by law the critic were forbidden to say just the opposite his favorable criticism would cease to have any special meaning.



# Variations

By the Editor-in-Chief

English and American writers on musical topics seem to have inspired the word "virtuoso" with a new meaning, and one at variance with its original definition. Nowadays we are made to think of a virtuoso as an instrumentalist who lays more stress on brilliancy of performance than on intellectual or poetical interpretation.

There is no reason why the term—even in its present limited sense—should be restricted to players on instruments. Are there no singers who could be called virtuosi, no conductors, no composers? In Germany the word "Virtuose" has a generic meaning. Anybody who plays piano at concerts is a Klaviervirtuose, and so also are violinists, cellists, flutists, and players on the other instruments all "Virtuosen."

It is rather interesting to examine the etymological history of the word "virtuoso." Sir George Grove some sixty years ago defined it as indicating a player who excels in the technic of his art. Its meaning was already degenerating, for he speaks somewhat contemptuously of "virtuosity," mentioning certain distinguished musicians who never paraded this quality. He says significantly enough that it would be invidious to point out those who did.

"Virtuoso" seems to have had a higher and broader meaning for the Italians than for the Anglo-Saxons. Some 200 years ago glorious John Dryden said that a "virtuoso" is a man considered by the Italians to love the noble arts and to be a critic of them. This certainly is a very wide signification, embracing as it does the whole artistic world.

But it is strange to find that the ultimate derivation of this much abused word is the Latin "virtus," which had a still larger and nobler meaning than the Italian derivative. "Virtus" meant with the Romans the sum of all the corporeal or mental excellencies of man; in fact, the best characteristics appertaining to a vir or hero. This little excursion into the domain of etymology shows that the offshoots of words of honorable meaning, such as *virtus*, undergo, like noble families, various vicissitudes. Some rise, others fall.

Potent paragraphs might be written, too, about the decline in this country of the word "artist." We should find a new designation, equivalent to the sense in which the Germans use "Künstler." Practically speaking, here everybody is an artist. Your barber is an "artist," and so is a black face comedian, a polisher of boots, a man who turns a double somersault, a cook who prepares a particularly succulent dish of broiled mushrooms, a tailor who cuts a smart garment, and a pugilist who can find the right spot. We are a country of "artists."

A Paris paper gives a few of the opinions expressed by prominent musicians when Wagner first produced his *Tannhäuser* in Paris.

Auber said: "How bad this (meaning *Tannhäuser*) would be, if it were music!" Rossini exclaimed: "As it is a question of the music of the future, I will give my opinion fifty years hence." Berlioz wrote: "Ah! Dieu du ciel, what a performance! What bursts of laughter. The Parisian yesterday showed himself in a new light. He laughed at the bad style of the music; he laughed at the follies of the orchestral buffooneries; he laughed at the eccentricities of an oboe; in fact, he comprehended that there is such a thing as style in music. As to the horrors, they were hissed magnificently."

Prosper Mérimée expressed himself like this: "An extreme, nay, a colossal, weariness is found in *Tannhäuser*. It seems to me that I should be able to write something similar through the inspiration of my cat walking over the piano keys. Everybody gaped, but, at first, all wanted to appear as if they understood this engine without a name. Someone said, near Madame de Metternich's box, that the Austrians were taking their revenge for Solferino. The fiasco is enormous. Auber says that it is Berlioz without melody."

Now that spring and open windows are imminent I am compiling a set of suggestions which I shall print on cards and send to the various vocalists in the neighborhood of my office (Steinway Building) and my home (opposite Carnegie Hall Studios).

The suggestions are in the shape of a set of rules called *When and How to Practise Singing*, and so far I have thought of the following:

I. Never practice in the morning. The vocal cords are too stiff.

II. Take long walks in the afternoon and return home for tea.

III. Never practice after tea. It is too late and the vocal cords need rest.

IV. Whenever you feel like singing Gounod's "Ave Maria" or the "Holy City" go to church.

V. Always practice with the mouth closed, but never hum.

VI. When practicing a trill put your head under the bed clothes. If the neighbors can hear you, you will some day be a great Wagner singer.

VII. Practice with the mind. Do not use the voice. To sing with the head is consummate art.

VIII. Always practice Wagner in the woods. The closer communion with nature will lend you inspiration.

IX. Whenever you feel like practicing don't do it. This will develop strength of character without which no singer ever became great.

The Evening Post humorist, Russel Crouse, projects these findings:

A trip to a night club now and then will reveal the fact that the hatless fad hasn't reached the concerts in the jazz bands.

Two-thirds of the homes in the United States are said to be without bathtubs, which may account for some of the people who have to do their singing over the radio.

There is a sad newspaper story of a physician who shot and instantly killed his wife while she was playing the piano. The unfortunate woman had studied music in a correspondence school.

A Chicago young woman sends me some timely riddles: When is a lady not a lady? Now. When is a farmer not a farmer? Now. When is music not music? Now.

Ysaye, the violinist, who recently died, has entirely recovered.

Carl D. Kinsey and his madam are Mediterranean cruising at this writing and postcard greetings to an envious deskbound musical editor keep him informed of their visits to Madeira, Gibraltar, Algiers, Africa, Nice and Monte Carlo. At the last named place Mr. and Mrs. Kinsey tried their luck with the spinning ivory ball and turned that pastime into profit. "Soon, however," reports the Chicago Musical College mogul, "all such lovely leisuring must cease and we shall be hurrying homeward to get ready for the stern duties of the summer term at the school."

Other Kinsey reporting concerns this exotic news: "In Algiers we encountered the 'California Six Orchestra,' which plays real American jazz at the Tropic Café. Hearing music from Show Boat, Good News, and so on, we tho't surely this orchestra was American or at least the director was American. He talked English, so we called him over. Fancy, not one member of his six is English or American and he was the only one who could speak any English. All were French and Spanish. When we asked him where he found the name California he replied that it was the name of an American city. Tell that to the eager eyed Californian boosters."

Speaking of foreign matters, the aforesaid desk receives an invitation to attend a viewing of pictures at the Indian Museum, Calcutta, on December 17, 1928, at 4 p. m. The bidding arrived on March 11, 1929, and of course now it is too late for acceptance.

Press matter is not received with open arms by "Variations" and nearly always finds oblivion in the waste basket, but when it is as novel and well written as the attached from the Columbia Phonograph publicity department, the case is cheerfully different:

Columbia's newest recording stars are the sea gulls of St. James' Park, London.

Their voices were required for a radio version of Compton Mackenzie's novel, "Carnival," in which, after a shot on the Cornish cliffs, the stage direction reads "Silence and the mournful cry of gulls."

Armed with a microphone and a goodly supply of fish, the latter as lure for the birds, Columbia representatives set out to get the "scoop."

Above St. James' Park in London many gulls hover, and these, it was hoped, would come to the microphone for the fish, and oblige in return with "mournful cries."

At first, however, the gulls declined to be gulled. Not so the pelicans, the shelldrakes, the cormorants, the pigeons, and the sparrows. "Fish!" they exclaimed, with

gleams in their eyes, and made for the feast with cries that were anything but mournful.

Eventually, reports Columbia's London office, these were driven off, the gulls came down for what fish was left, and a very successful record was secured.

The blow has fallen. Announcement comes that the Metropolitan will give Parsifal on Good Friday. However, consolation lies in the thought that the performance of that impious operatic oratorio will be the only one of the season.

The musical week has been very dull so far here. Not a single new rumor about Toscanini's plans was published since last Friday.

By the way, the 1929-30 schedule of guest conducting in this country for next season is in the making now, and I am enabled to give the news of some of the contemplated engagements. The tentative list as it stands at present reads something like this:

Stokowski, with the Philadelphia Orchestra, several concerts at the beginning and end of the season. Between those periods leaping Leopold will conduct the Syracuse Orchestra on the third Thursday of alternate months, and will lead a few concerts of the Los Angeles Orchestra when Schneevoigt isn't looking.

Gabrilowitsch will direct some New York Philharmonic and Philadelphia Orchestra programs, while Mengelberg and Toscanini fill engagements abroad, and oscillating Ossip plans also to head the Portland Orchestra and the Cincinnati Orchestra, on the second Fridays of the odd months. If he has any time left, he may wield the baton in Detroit, provided his piano recital dates permit.

Fritz Reiner's itinerary embraces guest appearances with the orchestras of Chicago, San Francisco, Rochester, Boston, Minneapolis, and possibly Cincinnati.

Arbos, Kruger, Shavitch, Hertz, Volpe, Kolar, Sarmati, Verbrugghen, Reiner, Van Hoogstraten, Stokowski, are to share in the leadership of the New Haven, Omaha, Fort Worth, Miami, Denver and Boston Symphony Orchestras.

Toscanini, Gabrilowitsch, Reiner, Koussevitzky, Molinari, Mendoza, Rapée, and Roxy will mount the platform periodically for the Roxy and Capital Theater Orchestras, the allotment of dates being divided between them on rainy Sundays, Russian Easter, Chinese New Year's, Anniversary of the Chicago Fire, St. Patrick's Day and Yom Kippur.

Rodzinsky, Bodanzky, Mengelberg, Stock, Beecham, Kraus, Reiner, Goossens, Stokowski, Gabrilowitsch, and Sokoloff are booked for guest guidance of the American Orchestral Society, Seattle Orchestra, Salt Lake City Orchestra, Curtis Institute of Music Orchestra, and the Conductorless Orchestra.

Georges Zaslavsky's destiny is to conduct the Beethoven Symphony Orchestra if he can find it.

Walter Damrosch, retired, is to continue as the invisible director of the radio orchestra which plays weekly for an audience of 121,768,943 persons, and also is willing to oblige by guesting for any of the other guest conductors who might leave for Europe too soon or arrive from there too late.

LEONARD LIEBLING.

## "HOLLYWOOD INVITES YOU"

An attractive and inviting looking envelope came to the writer's desk recently. On the outside of it in large type was printed "Hollywood Invites You," and at the lower left hand corner of the envelope an address in—St. Louis! This naturally caused one to wonder what it might be all about, and the reader asked himself whether there was a Hollywood in Missouri. A negative answer was quickly arrived at upon opening the envelope which contained a gorgeously printed folder with a picture on the front of it of the Hollywood Chamber of Commerce Building and facing it fully, one of those wonderful pepper trees for which Southern California is so famous, and several Bayonet Spikes, those picturesque palms that come down from the California hills. There are other pictures in this eight page folder that are of equal attractiveness, including Hollywood Bowl where is given symphonic music by a great orchestra conducted by great conductors during the summer season; the beach at (apparently) Santa Monica, and the little harbor at Catalina Island, which is about the most beautiful summer spot in the whole world. But the news that will attract all musical readers most is the announcement of the Los Angeles-Hollywood Summer Session of the Progressive Series, with Gottfried Galston, a master pianist of Berlin, Germany, head of the faculty, and Louis Victor Saar, one of the most distinguished of American composers. The session begins July 1 and ends August 10.



## HOW SHOULD BRAHMS BE PLAYED?

An interesting question is raised by the conducting last week at Carnegie Hall by Eugene Goossens of the Philadelphia Orchestra in Brahms' Fourth Symphony. The question might be put in various forms: What is good Brahms? How should Brahms be played? and so on.

These questions are raised not, apparently, by what Goossens did, but by what the press men thought that he did or that he ought to have done. No one who was not present at the concert could have any idea of what Goossens actually did by reading the press reports. The portion of the press reports that deal directly with the Brahms symphony are here given in parallel columns. The question evidently is not Goossens but Brahms: How should Brahms be played?

### (Leonard Liebbling in the American)

This young Englishman headed the Philadelphians at their Carnegie Hall concert last evening and put those fine performers on their mettle in tone, technique and interpretation through the medium of the Brahms symphony in E minor.

Goossens gave the work a deeply-felt, highly musical production, without exaggeration and devoid of those personal idiosyncrasies which usually are known as a "reading." Under the Goossens handling Brahms read himself and revealed serious and noble beauty tinged with subdued romanticism. One felt the lofty message of the composer as deeply as the intensive art of the conductor. No higher test of a conductor's talents could be set than the leading of this symphony and in it he gave a noteworthy demonstration of his great gifts.

### (W. J. Henderson in the Sun)

It was most interesting to absorb Mr. Goossens' reading of the Brahms composition. There was no attempt at a reconstruction of the content; the conductor was seeking for a straightforward delivery of the printed page and he obtained one that was vividly alive. There was little cameo cutting of phrases and few ladylike refinements. The pulses of the rhythm were made to beat strongly, and Mr. Goossens pursued keenly the melos through every measure of the work. The finale was perhaps somewhat more turbulent than it need have been, but the performance as a whole was one to give pleasure to those who do not subscribe to the St. Simeon Stylites conception of Brahms. Mr. Goossens was recalled six times after the symphony and there was no mistaking the meaning of the applause.

### (Olin Downes in The Times)

The Fourth Symphony of Brahms is by many considered to be autumnal in mood. It was Brahms' last work in this form, his symphonic swan-song. Composing the symphony, he approached the genuinely classic spirit more nearly, perhaps, than in any other of his compositions in this form. It may be for this reason that conductors are prone to emphasize the exquisite lyricism of the first and second movements of the work, and to mask, or at least to moderate, its power. The greater was the pleasure given by the vigorous, warm, youthfully spirited performance of the Fourth Symphony by Eugene Goossens when he appeared as guest leader of the Philadelphia Orchestra last night in Carnegie Hall.

In the first movement Mr. Goossens seemed a little careless of the exquisite grace of the opening theme and fine balance of choirs. This reservation aside, it may be said that the symphony has seldom been heard of late when it sounded so characteristic of the mature, but virile, noble and bearish Brahms—of the man and the poet who often places side by side vistas of the most romantic beauty and other passages which might have been penned by the paw of a lion or a bruin, in berserker mood. It was apparent that the symphony stirred Mr. Goossens, heated his blood, quickened his pulse, and he saw to it that the audience felt likewise.

The slow movement was not evocation of remote and twilight beauty, but a wonderful threnody, pulsing with emotion, distilled from human tears. For once, the lusty and square-toed "presto giocoso" had the right grip and power. The final measures of the Passacaglia were rude in their strength, unnecessarily coarse, it may be, in tonal quality (certainly the brasses were overblown at the last, while the fortissimo lost its edge) but thrillingly dramatic, as when old Barbarossa, ensorcelled in the forest of legend, heard the thunder, knew that lightning flashed overhead, and stirred in his dream and brandished his sword. The Fourth Symphony last night was not the expression of an Autumn mood, but an affirmation of splendid strength and beauty, communicated with the contagious spirit of a young man.

## CONGRATULATIONS

J. Fischer & Bro., represented at present by George and Carl, celebrates the sixty-fifth anniversary of the founding of the firm on April 4. The firm grew rapidly under the management of Joseph Fischer, its founder, father of George and Carl, and under the present management has been notable for its accomplishments in unusual directions. One of these unusual directions was the publication of the orchestra score and parts of an opera by a born American, The King's Henchman, as well as other of Taylor's orchestra compositions. Congratulations are tendered upon the growth of J. Fischer & Bro. in the past, and best wishes for continued growth in the future.

## THE SINGING DUTCH

Everybody will agree with Adelin Fermin, of the voice faculty of the Eastman School, who says that, as a people, his fellow Hollanders like better to sing, sing more and get more genuine comfort and enjoyment out of singing than do the people of this country. In the schools of Holland, pupils are all taught

### (Pitts Sanborn in the Telegram)

The performance accorded Brahms' fourth symphony was heavy-handed, spasmodic, violent in its contrasts of tempo and dynamics, largely innocent of balance and euphony—a performance which to some listeners was mainly a distortion.

### (Irving Weil in The Evening Journal)

This British conductor last night started off by attempting to blow Brahms' Fourth Symphony through the ceiling and certainly made it sound as though he had succeeded. It was, indeed, a kind of sand-blast performance of this music, and it all but completely eliminated its adroitly fashioned pattern and did quite eliminate its emotional significance. It was a performance without the least sensibility and, apparently, equally without understanding.

### (Samuel Chotzinoff in The World)

Mr. Goossens is no stranger to New York audiences, having exhibited his attitude toward an orchestra at symphony concerts, operatic representations, ballets, and in the sensational anomaly known as the works of the now vanished George Antheil. Last night his exuberance expanded the Brahms symphony into a ballet-like composition, the secret of whose program was to be conveyed to the audience by an orchestral sonority violent enough to stir the imaginations of the most jazz-habituated listener. Never have the Philadelphia trombones blown so hard as in the last movement of the symphony.

### (Herald Tribune)

He was less happy in his dealings with Brahms, whose great symphony has had more sensitive and imaginative readings than it received last night.

### (Oscar Thompson in the Evening Post)

It is not possible to say as much for the Brahms Fourth Symphony, with which the program opened. It began with a most angular shaping of melodic phrases, acquired, as it progressed, muddled sonorities and pumped rhythms and, in the final measures, presented an inescapable instance of a false entrance which may or may not have been due to an overzealous musician mistaking for a cue what was not a cue. Much-guested orchestras need to know.

In tone quality the orchestra was more nearly itself than it has been heretofore in the absence of Leopold Stokowski. The strings sang enchantingly in the Andante Moderato of the Symphony, as formerly was taken for granted when the Philadelphians came to Manhattan.

### (Richard L. Stokes in the Evening World)

Mr. Goossens conducted the Brahms symphony without score, so that he had free sway for an assemblage of gesture as studied, undulant and sylph-like as those of a ballet master. The dancing vivacity of his rhythms enchanted advocates for the "humanizing" of the Viennese master, and saddened others who behold in his final symphony significances less frivolous.

Strangely enough, this animation of speed and zest was accompanied by a taut rigidity of beat, under which the texture of the music inclined to grow hard and opaque. Oddly, moreover, for all his strain of nerves, the director's veneration for Brahms shone through by dint of an almost immaculate beauty of tone. Whatever the crisis in this work, the instruments were never permitted to stride beyond the limits of musical sound into the chaos of noise. Even so, the volume at moments was a bit excessive for the delicacy of connoisseurs.

to sing, encouraged to sing, and go out from those schools to join choruses and clubs that are to be found in the cities and towns of Holland. Holland's popular music is that of choral singing. Choruses exist everywhere, and their members rehearse diligently for the love of it. There are great choral festivals in Holland to which the various choruses travel, their members paying their own expenses. Mr. Fermin views with interest and satisfaction the increase of music teaching in America's public schools, and hopes that some day America may be aroused to a point of interest in choral singing equal to that which is at present found in Holland.

## THE INCOME TAX

"The income tax affects the concert artists as much and even more than the professional man. He must depend upon a livelihood which changes with varying conditions. No one is fully guaranteed a salary. At times one makes much money; at other times one makes little or nothing. And the big problem of the true artist besides is to retain his health in order to make better use of those talents with which he has

been endowed. To do this requires much money. Where other people traveled in coaches, the artists must travel in drawing rooms for fear that he may catch a cold or an illness on the day when a concert is to be given.

"I am certainly in favor of reducing the income tax. It is most wonderful of Mr. Hearst to take up this needy question. The United States is a wealthy country. What difference will the few thousands they can get from artists, especially those that have to travel here from Europe, make, when artists are forced to dire needs to pay income taxes?"

This is the opinion of Moriz Rosenthal, published by the New York American in its drive to have the tax on earned incomes reduced.

## THE SINGING CONVENTION

The biennial convention of the National Federation of Music Clubs, which is to be held in Boston the second week in June, is to include one of the largest choral meetings that has ever been held in this country. Applications for the Twenty-Minute Programs by individual federated choruses on Choral Day, February 15, are being received, and already a large number of federated choruses have agreed to attend. Among the choruses which are expected to be present are the following: The Octave Club Chorus, Norristown, Pa.; Marion G. Spangler, conductor; North Shore Festival Chorus, Boston, Arthur B. Keene, conductor; The Mendelssohn Club, Boston, J. Fritz Hartz, director; The Congregational Choir of Park Street Church, Boston, Amy Young Burns, director; The People's Choral Union, Boston, James Haughton, director; Portland Polyphonic Society, Maine, Alfred Brinkler, conductor; Friday Musicales Octette of Jacksonville, Fla.; The Rossini Club Choral Ensemble, Portland, Me.; The St. Louis Harmony Choral, Missouri; The Musical Research Chorus, St. Louis, Mo.; Clearwater Music Club Chorus, Florida; Hollins College Chorus, Virginia, Dean Erich Rath, conductor; Seattle Orpheon, Washington, sixty-five members, thirty to go to Boston, Edwin Rathbun, director; Toledo Choral Society, Ohio, Mary Willing Megley, conductor, which will send forty or fifty voices, only a small proportion of its large membership; Ethelbert Nevill Club, Sanford, Me.; Mme. Cora Pierce Richmond, director, which will send twelve voices; Tuesday Musical Club Chorus, Akron, Ohio; State Chorus, Rhode Island, 120 voices, mixed chorus, with orchestra of fifty being organized by the State Choral chairman, Bessie Birch Wood, of Providence, John B. Archer, conductor; Women's Choral Society, Portland, Me., Rupert Neily, director; Portland, Me., Men's Singing Club, Alfred Brinkler, conductor; University Glee Club, Chapel Hill, N. C., Paul J. Weaver, conductor; MacDowell Club, Portland, Ore.; The Apollo Club, Little Rock, Ark.; Aroostook County Chorus, Me., five clubs in most northeasterly point in the United States united for past four years in annual festival and conducted by Dr. W. R. Chapman of New York City; Orpheus Club, Detroit, Mich., Charles Frederic Morse, conductor; Augustana College A Cappella Choir, South Dakota, Carl R. Youngdahl, conductor; Lyric Male Chorus, Milwaukee, Wis., Alfred Hiles Bergen, conductor; Orpheus Glee Club, forty men, Denver, Col., R. Jefferson Hall, director; Matinee Musical Club Chorus, Philadelphia, Pa.; Lincoln A Cappella Choir, Nebraska; Madrigal Club, Detroit, Mich.; The Music Club of Reading, Pa.; Lancaster Musical Society, Pennsylvania; Women's Lyric Club, Los Angeles, Cal.; Fortnightly Club, Cleveland, Ohio; Eurydice Club, Toledo, Ohio.

## THE FLONZALEY'S FAREWELL

The Swan Song of the Flonzaley Quartet, which made its last New York appearance in Town Hall last Sunday, was Schumann's immortal piano quintet in E flat. With the quartet was Harold Bauer, master-pianist. Those that were fortunate enough to hear the unforgettable performance have one more reason to regret the retirement of an organization that has been a glory to the realm of chamber music for the past quarter of a century.

## A WORTHY CAUSE

The Society of the Friends of Music needs \$250,000 in order to found its own orchestra and give its concerts next season. Up to date, about \$90,000 has been guaranteed, and a drive is being made to raise the remaining \$160,000 before April 1. These concerts under Artur Bodanzky are of high musical value and abiding interest and it is to be hoped that the society's campaign for funds will be altogether successful.



## Tuning in With Europe

Wagner Up To Date

The triumph of science becomes more patent every day. Wagner's Meistersinger, which used to present quite a few difficulties to producers, singers and players, is now being ground out daily in the form of a British "talkie"—set going by the mere turn of a crank. It isn't, of course, exactly the same; the story, for one thing, is slightly "improved." Hans Sachs does not help Walter to compose a prize song; he just lends him one of his own. Why not? He has so many in stock. Also, instead of frustrating the elopement by the flash of his shoemaker's lamp, there is a Wild West chase through the streets of Nuremberg. And so on. The title, too, is much peppier: Love's Awakening. And so original, too! Progress is the watchword, progress!

\* \* \*

### Stravinsky Fait du Sport

An amusing story about Stravinsky is told by Arthur Rubinstein. Returning to Paris not long ago, he found the Russian composer toggled out in the latest French sporting clothes—plus fours, leather straps, storm guards and what not—looking as though he were about to hop off on a transatlantic flight.

"What a beautiful turn-out," exclaimed the pianist.

"Oui," replied Stravinsky. "You see, I am finished with music. *Je fais du sport.*"

"Fine," said Rubinstein. "What do you play, golf?"

With utter disdain Stravinsky rejected the very idea: "No indeed. I detest golf."

"What then, tennis?"

"No, tennis is too strenuous for my wrists."

"But what kind of sport, alors?"

"Mais—je fais de l'automobile," was the proud reply.

"What," cried the astonished pianist. "You nervous man are driving a car?"

"What do you mean, drive? I have my chauffeur, of course—an excellent chauffeur."

And sure enough, soon afterwards, there was seen a car—an 8 hp. Citroën or something equally impressive, moving cautiously along under the guidance of a chauffeur, with the famous composer in his aviator's outfit sitting in back: Stravinsky ex-musician, now a daring devotee of sport.

\* \* \*

### Operatic Statistics

Of 800 new operas produced in German theaters from 1899 to 1927, ninety-three were still being played in 1927-8. The Daily Telegraph, which cites these figures, puts the word "only" in front of ninety-three. What does the eminent contemporary expect? Can any other period of operatic production show a survival of more than 11 percent? Or, for that matter, is there any other art—say literature—in which more than 11 percent of the published product survives the first years of its life? Incidentally, the operatic survivals include such healthy specimens as *Butterfly*, with 263 German performances last year; *Tosca*, with 233; *Bohème*, with 234, and *Rosenkavalier*, with 240. The 421 recorded performances of Krenek's *Jonny Spielt Auf*, must, with due respect to Krenek as a composer, be regarded as a freak of popular taste.

\* \* \*

### We Told You So

Speaking of Jonny, the sum of the reports reaching Europe about the reception of Jonny at the "Met" fairly fulfill the predictions made in this column a year ago. We are willing to bet that Jonny will have disappeared from practically all the repertoires within a year from date.

\* \* \*

### Cook According to Karpath

Ludwig Karpath, veteran Viennese critic, and at one time the *MUSICAL COURIER*'s Vienna correspondent, has, like his late New York confrere, H. T. Finck, challenged immortality with a work on the culinary art. His new opus, *Koche nach Karpath*, is said to have drawn so much water to the mouths of Vienna musicians that wind players are forbidden to have it in their possession. Composers of all shades, from Richard Strauss to Leo Fall, have paid heavy (and enduring) tribute to Karpath's cooking, and so has the writer of these lines. Strauss, paraphrasing Wagner on Hans Sachs, called Karpath "Küchenmeister, und ein Kritiker dazu." C. S.

## DEFINITIONS

Somewhere we read that, "An artist is known by his technic." To say nothing of his conception, interpretation, taste, insight, feeling, delivery, and imagination.

## New York Concert Announcements

### Thursday, March 21

AFTERNOON  
Philharmonic-Symphony Society, Carnegie Hall.

EVENING  
United German Societies, Carnegie Hall.  
Fordham University Glee Club, Town Hall.

### Friday, March 22

EVENING  
Philharmonic-Symphony Society, Carnegie Hall.

### Saturday, March 23

AFTERNOON  
The English Singers, Town Hall.

EVENING  
Philharmonic-Symphony Society, Carnegie Hall.  
Orchestra conducted by David Mannes, Metropolitan Museum of Art.  
Dorothy Roth, piano, Engineering Auditorium.  
Andres Segovia, guitar, Town Hall.

### Sunday, March 24

AFTERNOON  
Society of the Friends of Music, Town Hall.

JOSEF HOFMANN, piano, Carnegie Hall.  
Catherine Gremse, song, Chalfs.

EVENING  
Demetrios Vilan and Margaret Severn, dance, Guild Theater.

Heckscher Foundation Symphony Orchestra, Heckscher Theater.  
Belle Didjah, dance, Martin Beck Theater.

Russian Gala Concert, Carnegie Hall.

Opera Concert, Metropolitan Opera House.  
William Clark, song, John Golden Theater.

### Monday, March 25

AFTERNOON  
American Orchestral Society, Mecca Auditorium.

EVENING  
Jess Chaney, song, Steinway Hall.

Albert Rappaport, song, Town Hall.

### Tuesday, March 26

AFTERNOON  
The English Singers, Town Hall.

EVENING  
Nevada Van Der Veer, song, Carnegie Hall.

Manya Maruchess, song, Steinway Hall.  
Philadelphian Chamber String Simfonietta, Town Hall.

### Wednesday, March 27

AFTERNOON  
Philharmonic-Symphony Society, Carnegie Hall.

EVENING  
Carmela Cafarelli, song, Carnegie Hall.

Juilliard School Orchestra, Town Hall.

Frank Bishop, piano, Steinway Hall.

### Thursday, March 28

EVENING  
Philharmonic-Symphony Society, Carnegie Hall.

London String Quartet, Town Hall.

### Friday, March 29

EVENING  
Mozartium, Washington Irving High School.

### Saturday, March 30

EVENING  
Philharmonic-Symphony Society, Carnegie Hall.

Benefit Concert, Town Hall.

### Sunday, March 31

AFTERNOON  
Philharmonic-Symphony Society, Metropolitan Opera House.

New York Matinee Musicale, Ambassador Hotel.

Gieseking, piano, Carnegie Hall.

Felix Salmond, cello, Town Hall.

Lynnwood Farnam, organ, Church of the Holy Communion.

EVENING  
Samuel Ginsberg, Carnegie Hall.

Opera Concert, Metropolitan Opera House.

### Monday, April 1

EVENING  
Lonny Epstein, piano, Town Hall.

### Tuesday, April 2

EVENING  
Philadelphia Orchestra, Carnegie Hall.

Joseph Wolfe, song, Town Hall.

Stewart Baird, song, Barbizon.

## I See That

Ganna Walska sailed for Europe last Friday, plus her gems.

Grete Stueckgold and Gustav Schuetzendorf, Metropolitan Opera stars, were married last week.

Minna Noble, Evening World musical columnist, misses very little tonal gossip in her reportings.

George Liebling is slowly recovering from his San Francisco street car accident.

Leopold Godowsky is ill in Paris and had to cancel some of his European engagements.

The Tribune, Times, and Sun seem to publish any musical letter on music sent to those papers by anyone.

John Charles Thomas sang the title role in *Rigoletto* with the Philadelphia Opera Company on March 14.

Aroldo Lindi had a brilliant season in Cairo.

Ildebrando Pizzetti declares that a composer or author should not write one single note or word until he is thoroughly convinced that he feels it contains some element of greatness.

The Vienna prize contest for the best operatic libretto was awarded to Kamilla Palffy Waniek, for her *Film am Sonnehuegel*.

Coe Glade has been called one of the three great women of the lyric stage.

The recent tour of MacPherson and Ross, duo-pianists, was an artistic success.

Otto Luening has completed a new string quartet.

Due to the enlargement of the Auditorium in Denver, 6,100 people were able to hear Galli-Curci in her sixth concert there last October, while at her second Denver recital in April, 1920, only 3,340, also a sell-out, managed to crowd in.

The English Singers and Andres Segovia will both make their farewell appearances of the season this Saturday.

Mary McCormick is one of the few American artists who is regularly reengaged by the Paris Opera.

Frank L. Waller has resumed his teaching at the Gunn School of Music.

The opening concert of the Mozartium will be given on March 29.

Dai Buell gave a concert on the Aquitania, en route to Europe.

Leos Janacek's new opera, *The Makropulos Case*, was rather coolly received at its German premiere in Frankfurt.

The Five Arts Club introduced their own quartet at their last musicale.

Galli-Curci gave four concerts in Manila, P. I., each time filling the auditorium to capacity and winning unprecedented success.

Hertha Harmon sang the role of Brunnhilde in Mrs. Edwin Franko Goldman's opera recital of Siegfried on March 6 at Aeolian Hall.

The Philadelphia Chamber String Simfonietta, Fabien Sevitzyk, conductor, will give a concert at Town Hall, New York, Tuesday evening, March 26.

Marion McAfee is back from her European operatic triumphs and captivated Chicago at her recital on March 10.

Arturo Toscanini has accepted the invitation of Siegfried Wagner to share the conductorship of the 1930 Bayreuth festival with Dr. Carl Muck.

Carl D. Kinsey, business manager of the Chicago Musical College, and Mrs. Kinsey, secretary of the institution,

## T. P. O'Connor's Tribute to His Fellow Townsman, John McCormack

"I went for the first time for more than ten years to hear by friend and townsman, John McCormack, at the Albert Hall last Sunday," writes T. P. O'Connor in his *Men, Women, and Memories* Column in the London Sunday Times. "I was a little anxious whether that exquisite melodiousness of his voice would still be as fresh as ever, for he has sung innumerable times since I heard him last in New York. I am glad and happy to say that his voice sounded to me more perfect than ever. Every word is sounded with perfect distinctness, and there is an almost affrighting composure in his manner and in his voice."

"I have attended many public gatherings in my life—political, artistic,—all kinds; but I believe this was one of the most interesting and impressive I have ever witnessed. The hall was literally packed to the roof and the enthusiasm was indescribable. On my way to the street, I met an old singer who was a popular idol when I first came to London. With tears in his eyes he exclaimed: 'What a treat! What an artist! I wonder, T. P., if your race fully recognizes the greatness of this man. I don't mean popularity.' (He emphasized). I mean sheer greatness.' Then at least a half a dozen times, he repeated, 'The greatest singer living today.'"

"The next day I met the critic of the Daily Telegraph, who told me that McCormack's drawing power in London today is greater than any other singer in the world, and incidentally, that he thought John was singing better than two years ago when he was last heard here."

It is scarcely necessary to tell American readers who T. P. O'Connor is (Tay Pay, as he is affectionately known in London). As the opening paragraph of this story indicates, he was born in Athlone, the birthplace of John McCormack. He is the father of the *House of Commons*; Editor of *T. P.'s Weekly*, and contributing editor to the *London Daily Telegraph* and *Sunday Times*. When editor of the *London Star*, he gave George Bernard Shaw his first job, that of musical and dramatic critic. He had been a member of the *House of Commons* five years before John McCormack was born.—The Editor.

are enjoying a Mediterranean cruise on the Cunard liner, *Mauretania*.

Pearl Besuner was again heard in Faust at the Metropolitan Opera House in New York on March 8.

The Westminster Choir gave a successful concert at Ithaca on March 11.

The Westminster Choir gave the first musical entertainment for Mr. and Mrs. Hoover at the White House.

J. Fischer & Bro. celebrate the sixty-fifth anniversary of the founding of their business on April 4.

Dr. William C. Carl is celebrating the two hundredth anniversary of the first rendition of Bach's *Passion* by a production of the work at the First Presbyterian Church on Palm Sunday.

William N. Hughes is now acting as accompanist for Gladys Swarthout on tour.

Margaret Northrup is recovering from a serious illness.

Martha Braarud's pupil, Lillian Ring, gave a successful recital at the studio of her teacher.

Edward Johnson is creating the role of Fra Gherardo at the Metropolitan tonight.

Bruce Simonds will give another New York recital at Town Hall on April 13, by special request.

Toscanini will end his New York season with the Philharmonic-Symphony with the concert on April 1.

Ernesto Berumen will give a series of lectures on piano technic and interpretation during July.

Geoffrey O'Hara's *Guns* will be included on the program to be given by Samuel Ginsberg at his recital on March 31.

George Castelle's pupils are again prize-winners in the National Opera Club contest held in New York.

Kathryn Meisle has been engaged for the third time by Edgar B. Davis.

Arthur Hackett has returned from a successful Southern tour.

John Prindle Scott is on his annual stay in Washington, D. C.

Dr. Dickinson's annual lecture recitals closed, with many people unable to gain admittance.

Laurie Merrill entertained, guests meeting Lady Heath, aviatrix.

The American Academy of Dramatic Arts gave the eighth and last matinee March 15; graduation exercises took place March 18.

Jutta Bell-Ranske's production, *The Mirror World*, is a vaudeville success.

Lynnwood Farnam gave two organ recitals in St. Louis March 6-8.

Joseph Davies begins his tenth year, May 1, as soloist at Greene Avenue Baptist Church.

Glenn Drake, well known concert artist, will sing several opera performances in Boston under the direction of Ethel Leginska.

Goossen's new concertino in octet form, is said to be one of his best bits of composition.

The Smallman A Cappella Choir of Los Angeles rehearsed for two years three times a week before giving a public performance.

Louis Eckstein, general director of the Ravinia Opera, will be in New York for an indefinite period beginning March 25.

Ralph Wolf, pianist, will appear on the Baldwin Hour, over WJZ, on March 31.

The Flonzaley Quartet made its "positively last appearance" at Town Hall on St. Patrick's Day.

Hans Hanke, concert pianist, is featured at the Paramount Theater in New York.

Donald Pirnie has been engaged as one of the soloists for the Springfield May Festival.



## Music on the Air

### THE GLEE CLUBS

It has been generally acceded that choral music has its greatest field for development in America; it is also a fact that America is more interested in choral music, in general, than probably any other country, due no doubt to interest and impetus given this type of music by the glee clubs. In these ensembles may be found the underlying and fundamental stimulus and training for the greater choral organizations which are now thriving in this country. There is, perhaps, a greater educational value in the glee clubs than is generally acceded by even the organizations themselves or recognized as a whole until just recently. It is therefore with a sense of genuine pleasure that we note that a series of glee club concerts are being broadcast now, the first concert having been given the past week; this featured the Columbia University Glee club, and those which are to follow are the Northwestern University, John Hopkins, Brown University, Yale University, and the Ohio State Glee Club. The programs are said to be arranged to interest all musical tastes. We wish the enterprise a worthy success.

### ON TURNING THE DIAL

MARCH 11 TO 17—Monday celebrated the second anniversary of Roxy's radio debut. The genial master of ceremonies brought forward some of his old faithful stars, many of whom have made real names for themselves in broader fields. Gladys Rice, Willie Robyn, Frank Moulan and others were present to add their share to the celebration. Roxy stands out as being one of the few persons who have made radio a real medium for themselves; if there were more persons with the qualities of Roxy there would be more radio successes. The secret lies with Roxy, and as long as he uses it with the same excellent judgment as he is at present we wish him a double amount of success.

Albert Spalding appeared as the guest artist for Vitaphone and played with his accustomed artistry. Mr. Spalding is a violinist who may always be counted on to give of his best no matter what he is undertaking.

We would like to say a word regarding the fact that the NBC places its opera at a very late hour, 11 o'clock. This, to all intent and purposes, may be in keeping with the NBC's good judgment, but to this writer it is not the best plan, for after hearing an evening's entertainment we wonder if the public is interested in hearing opera at that time. Usually those who listen in at that time care little what the program is, and we believe these good efforts are lost. On this night the Marriage of Figaro was programmed with an excellent cast. Gitla Erstinn, Rosalie Wolf, Katherine Palmer, Julian Oliver, were among the artists featured.

The programs of the Curtis Institute continue to be exemplary and we trust that the Glee Club contests will maintain the high standard they set for themselves.

A real musical treat on Sunday afternoon was the gorgeous singing of the Dayton Westminster Choir, which made its radio debut over Station WJZ. The reproduction was beautifully clear, which is a tribute to the purity of intonation of the choir.

The Baldwin hour on Sunday evening presented John Corigliano, violinist, and Harry Perella, pianist, assisted by the Baldwin Quartet. This half hour we wish were an hour; the artists who participate are always of the best and things just seem to be swinging along at an intimate pace—and then the time is up. The Baldwin always sounds

"mighty fine" over the air. Next week the New York String Quartet, assisted by the Baldwin Quartet, will be featured, and it seems from all indications that this organization will take part in several of these soirees in time.

We regret not having been able to hear Sigrid Onegin and Alma Gluck on their respective Sunday programs, but other duties called us away. MARGHERITA TIRINDELLI.

### O'Hara's Guns to Be Heard at Ginsberg Recital

Samuel Ginsberg, a young baritone who gives promise of a splendid future, will give his first New York recital at Carnegie Hall on March 31. Mr. Ginsberg has arranged an interesting program, which will include Geoffrey O'Hara's



SAMUEL GINSBERG

Guns, a song which has proven to be, in the short time since it was published, one of the most popular recital songs throughout the country.

This number, as well as Charles Wakefield Cadman's Our Little Dream, Oley Speaks' Love's Like a Rosebud, and Lily Strickland's Honey-Babe, all of them much sought after by concert artists, are from the publishing house of DeSylva, Brown & Henderson.

## Music and the Movies

### Lady of the Pavements

Popularity is a fickle thing. Lupe Velez, Mexican star, seems now to be ascending the crest of the wave. The Rialto Theater has been packed since The Lady of the Pavements had its first showing a few days ago. The picture itself is rather impossible, but the direction of David Wark Griffith makes it better than it ordinarily would be with a less skillful director. Lupe Velez, in the first scenes of the picture when she is an untamed, rather vicious young cabaret singer, is delightful and carries her audience with her during every second. Moreover, she sings appealingly in a light voice, with a certain throatiness that is bewitching. She certainly puts over the theme song. Later when she tames down, much of her attraction is lost. Velez is a beautiful girl and has "it"—and lots of "it." However, when she made her stage appearance prior to the showing of the film, she resorted a little too much to rowdiness. Good to look at, full of pep, she sang entertainingly, but there were some things about her act that almost made one prefer her on the screen. William Boyd, Jetta Goudal, Albert Conti and George Fawcett, were the other principals. The Lady of the Pavements is the sort of picture that should have a certain appeal.

### Mark Strand

At the Strand the Warner Brothers are presenting, with Vitaphone, Texas Guinan in Queen of the Night Clubs. This well known woman made a reputation for herself some years ago in movies, being known as the only cow girl on the screen. She enlivens things on the screen in her latest vehicle, the cast of which also includes Lila Lee, Eddie Foy, Jr. and Jack Norworth. The story and dialogue is by Murray Roth and Addison Burkhardt and rather a hodgepodge. Everything including a couple of murders, gangsters, and all the devices of the underworld is viewed. The acting, however, is good and the picture is at least entertaining.

### Paramount

Detective stories, and Mr. Van Dine's Philo Vance at that, have invaded the talking pictures. The Canary Murder Case is holding forth for two weeks at the Paramount. The picture fails to hold interest, perhaps for the reason that it is devoid of a sustained love theme. Those who have read the Van Dine opus without seeing the picture will wonder how such is possible when the detection theme alone holds an entire nation in almost morbid fascination. The answer is that the picture bears a minimum of relation to the book; new people have been introduced into the story, and even the very culprit is changed from the son to . . . well, see the picture. The irritable doctor of both the book and the picture is a dead image of Mr. Van Dine, whose

## AMUSEMENTS



50th St. & 7th Ave.  
Under the Personal  
Direction of  
S. L. ROTHAPPEL  
(Roxy)  
3rd WEEK  
WILLIAM FOX presents  
"SPEAKEASY"  
A Fox-Motion Picture Production  
with PAUL PAGE, LOLA LAMB,  
HENRY B. WALTHALL  
A Stupendous Anniversary  
Spectacle, with Entire  
Roxy Ensemble

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.

publishers and publicity counselors it is said have to date held the author's visage a deep secret. William Powell plays Philo Vance and plays it well.

Somebody ought to take Rubinoff to a legitimate symphony concert on 57th Street, for the Paramount's conductor should get a few lessons in conductorial acrobatics. For many of the audience he is the comic high light of the program with his tumescence over the languid Neapolitan airs which make up the orchestra's contribution to the Paramount show this week.

Among the stage entertainers is a revelation in acrobatic dancing in young Al Norman. He is comparable to James Barton, and if he had Barton's sense of humor and sense of style in dancing he would surpass the old master. Jesse Crawford is on vacation; Mrs. Crawford officiates at the mammoth organ in the latest jazz tid-bits.

### Roxy's

The anniversary bill last week at Roxy's was so excellent that it was held over this week, and crowds again fill the theater daily. Speakeasy, the Fox film, provides a number of thrills and the stage production rounds out a corking show.

### Milan

(Continued from page 31)

ment. It was accompanied on several occasions by the new Giordano opera, Il Rè, which still continues to attract, several times by Le Prezioso Ridicolo, and for the rest of the performances by Puccini's Il Tabarro, one of the three short operas which form the tryptic.

### RAVEL'S OPERA BREEDS CHAUVINISM

Ravel's L'Heure Espagnole, which had its Italian premiere some years ago in Turin, recently made its entry into the Scala, where it was the signal for a display of chauvinism; but the most amusing thing about it was that there was abundant applause during the actual performance. The music was in the hands of Santini, from whom many a finesse escaped, and who, by dint of a little exaggeration in the way of sfumaturas, denied the audience some of the delights of the score. The best of the cast was Menescaldi in the role of Consalvo.

Supervia did not quite get her part over. She was too insistent on the general outline and consequently left details to look after themselves. Damiani was effective as Ramiro, likewise Baccaloni as Inigo.

### Hope Hampton Entertained by French Ambassador

On February 23 the French Ambassador and Mrs. Claudel at Washington entertained at dinner for Hope Hampton. Following the dinner 250 guests were asked for a musicale at which Miss Hampton sang and the Société des Instruments Anciens played. Among the invited guests were Ex-President and Mrs. Coolidge, President and Mrs. Hoover, Vice-President and Mrs. Dawes, the German, Italian, Brazilian, Cuban and Spanish Ambassadors.

### Mr. and Mrs. Bucharoff Entertain

Mr. and Mrs. Simon Bucharoff entertained the younger set at their residence on Saturday evening, March 9. An enjoyable program was rendered by the versatile young coloratura soprano, Adele Epstein; James Skelton, colored baritone, and Lorrie Kane, entertainer.

### Gordon Campbell Accompanist and Assisting Artist with Florence Macbeth

For his superb artistry as an accompanist and his splendid work in a group of piano solos, Gordon Campbell shared bountifully in the applause at the concert given by Florence Macbeth at Little Rock, Ark., on the night of February 18.

### Goodson Plays Delius Concerto

Katharine Goodson, who has just finished her highly successful tour on the Continent, scored again strikingly in the Fritz Delius piano concerto at Queen's Hall, London, on March 15, the event being one of the National Symphony series, which the radio puts on the air. Albert Wolff (of the Lamoureux Orchestra, Paris) led the concert.

### Land and Hackett in Seven Last Words

Harold Land, baritone, and Arthur Hackett, tenor, will sing Dubois' Seven Last Words of Christ with the St. Andrew's Festival Chorus in Yonkers on March 22.

## GRENOBLE HOTEL

Seventh Ave. and 56th Street, New York City

### "THE VENERABLE LANDMARK"

In the Heart of the Musical and Theatrical Center.

Spacious rooms (running water), \$1.50-\$2; private bath, \$2 up; special rates for permanent; large flexible suites, 1-2 baths, extraordinary rates. Now under new management. Circle 0909.

Michel Gobert

## Furs of Distinction



My experience of a quarter of a century in designing and creating gives me an opportunity of offering unusual and distinctive models. I number many musicians among my patrons including Mmes. Galli-Curci, Florence Easton and Mana-Zucca.

Remodeling and repairing at summer rates.  
Attractive fur scarfs.  
Cold fur storage.

13 West 56th Street, New York  
Telephone CIRCLE 3191



## Recent Publications

## Recent Piano Music (Easy Grades)

(G. Schirmer, Inc., New York)

The Peanut Man, a piano duet by John Duddy.  
Tone Stories for Tiny Tots, by Minnie Coons Freeman—Pussy; The Clock; Playtime; Summer Days; The Birthday Party; The Parade; Vacation Time; A Curious Story.

Gay, Sweet and Jolly, by Frederic Groton.  
Ride of the Storm Witches, by C. W. Krogmann.

## Recent Octavo Music

(G. Schirmer, Inc., New York)

To Him Who Died and Rose Again, by Edwin H. Pierce.

Show Me Thy Ways O Lord, by G. Torrente (arranged by Carl Deis).

Easter, by Louis Victor Saar.

Jesu Fair Flow'r of Mary, by David Stanley Smith.

Hark! I Hear a Strain of Music, by Eduardo Marzo.

## Miscellaneous Publications

(G. Schirmer, Inc., New York)

Madrigal (for piano and flute or violin), by André Wormser, revised by Georges Barrère.

Tambourin (for piano and flute or violin), by Jean J. C. Mondoville, revised by Georges Barrère.

Andantino (for piano and flute or violin), by Gabriel Fauré, revised by Georges Barrère.

## Vocal Music

(G. Schirmer, Inc., New York)

Treasures, by Brinton Whitehead.  
The Blue Danube, by Johann Strauss (arranged by Estelle Liebling).

My Old Piano and Me, by Lee S. Roberts.

Oklahoma Lullaby, by Lee S. Roberts.

Me and You, by Charles Hueter.

Out of the Mist, by Lee S. Roberts.

Two Songs, by Marguerite Fischel: Chinese Song and Pizzicato.

The Fisher's Widow, by Clara Edwards.

A Serenade, by Cecil Cowles.

My Prayer, by Martin Broones.

Just for Today, by Arthur Laubenstein.

Manaña por la Manaña, by Maria Grever.

Resurrection, by Mark Andrews.

## Piano Music

(G. Schirmer, Inc., New York)

Morena y Sevillana, by Charles Maduro.  
Felicity, by Walter Rolfe.

The Fountain, by Frances Terry.

A la Burlesque, by L. Leslie Loth.

Cortege du Sarda, by M. Ippolitow-Iwanow.

The Satyr's Fountain, by Everett Titcomb.

Feather Dance, by Paul Duelle.

Two Poems for Piano, by Lewis M. Isaac, Scherzetto and The Dark Hills.

## Reviews

(The Southworth Press, Portland, Me.)

Music and Musicians of Maine, by George Thornton Edwards.—This book is a history of the progress of music in the territory which has come to be known as the State of Maine, and covers the period from 1604 to 1928. It is an extraordinarily fine piece of work, wonderfully well documented, containing apparently everything that has any bearing upon the subject, and filling more than 500 pages. The names of everybody who ever had anything to do with music in Maine are listed or mentioned in one way or another, and there are a great many illustrations. The biographical index alone covers more than fifty pages, the names being listed three columns to the page, which gives some idea of the amazing richness of the material that has here been gathered together. It is a matter for congratulation and encouragement that one of our states should have done so much, both in amateur and professional ways, toward the progress of music, and it seems that we who live in the city and are accustomed to great professional musical enterprises, endowed orchestras and opera houses and all that sort of thing, fail probably to realize the importance of the work that is being done in music in a state like Maine, and of course in most of our other states as well.

Among the people whose names will be known to the general reader are the following: Elizabeth Arnold Poe, mother of Edgar Allan Poe, who, as Elizabeth Arnold, at the age of nine, charmed Portland audiences; John Knowles Paine, American composer, born in Portland; Annie Louise Cary, born in Wayne; William Rogers Chapman and Emma Faulkner Chapman; Lillian Nordica, born in Farmington; Emma Eames, who lives in Bath, Maine; Geraldine Farrar, whose father was a Maine man; Arthur Hackett, who was born in Portland; Charles Marshall, born in Waterville; and perhaps some others whom the reviewer has inadvertently overlooked.

This book is of general interest and should be in public libraries throughout the entire United States.

(G. Schirmer, Inc., New York)

The Enchanted Nymph. A poem for piano by Mischa Levitzki.—This fortunate young master of the piano, whose brilliant artistry has already taken him and his fame around the world, has a genuine talent for composition which he puts to pleasant purposes, light, fantastic and graceful. What he writes is extremely pianistic, grateful for the player, delightful for the listener. Graceful waltzes, rippling, scintillating chord passages, flashes of fiery emotion, and placid tunes vie with each other for a share of the listener's attention, and are moulded into a delicate and pleasing whole for which the one fitting word is—delightful!

CHARLES

HACKETT

VAN YORX

THEO.—TENOR



Rosa Ponselle

METROPOLITAN MUSICAL BUREAU  
33 W. 42nd St., New York City

FORREST

LAMONT

TENOR  
Chicago Civic OperaManagement: Harry and Arthur Culbertson, 33 West  
42nd St., New York. 4832 Dorchester Ave., Chicago

## GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director.

Thirtieth year. New features. Practical advantages. Each student receives individual attention. Free Berolzheimer scholarships. Practice organs.

Send for new prospectus.

Students aided in securing positions.

17 East 11th St., New York.



CYRENA VAN GORDON

Prima Donna Mezzo Contralto, Chicago Opera Company

"She is fulfilling the late Maestro Campanini's prediction: 'You will be one of the greatest mezzo-contraltos of the age.'"

CHICAGO  
HERALD EXAMINED

MANAGEMENT—EAST &amp; SOUTH

THE CONCERT GUILD  
113 West 57th St., New YorkMIDDLE-WEST MANAGEMENT  
DEMA HARSHBARGER  
AUDITORIUM TOWER  
CHICAGO

## NOTED VOCAL AND OPERATIC MASTER

Teacher and Coach of Many

Distinguished Artists

Appointments for Individual Vocal Lessons,  
Coaching in Operatic Repertoire, and  
Preparation of Concert Pro-  
grams, Can Be Made by  
Mail or Telephone.

PAPALARDO

New York Studios: 50 West 67th Street, New York City

Telephone: Trafalgar 3087

## DUNNING SYSTEM

of Improved Music Study  
for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:— MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold  
School of Music, 93 Madison St.,  
Tiffin, O.

ALLIE E. BARCUS, 1006 College Ave.,  
Ft. Worth, Texas. 4619 Broadway,  
Chicago, Ill.

ELIZETTE REED BARLOW, Box  
1244, St. Petersburg, Fla. August,  
Asheville, N. C.

CATHERINE GERTRUDE BIRD, 658  
Collingwood Ave., Detroit, Mich.

GRACE A. BRYANT, 201-10th Ave. N.,  
Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK,  
160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New  
York City; Pouch Gallery, 245 Clin-  
ton Ave., Brooklyn, N. Y.

ADDA EDDY, 2643 Highland Avenue,  
Cincinnati, Ohio, June 24. Wichita,  
Kans. May 20. Waterville, Me. Aug.

BEATRICE S. EIKEL, Kido-Key Col-  
lege, Sherman, Texas.

IDA GARDNER, 17 East 6th Street,  
Tulsa, Okla. Normals, Season Tulsa.

GLADYS MARSALIS GLENN, 1217  
Bowie Street, Amarillo, Tex. Classes  
June 3rd, Amarillo; July 22nd, Colo-  
rado Springs, Colo.

FLORENCE ELIZABETH GRASLE,  
Michigan State Institute of Music,  
Lansing, Mich.

HARRIET BACON MACDONALD,  
13434 Detroit Avenue, Cleveland, O.

6010 Belmont Ave., Dallas, Tex.;  
1422 Battery Street, Little Rock, Ark.  
MRS. KATE DELL MARDEN, 61  
North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON,  
10250 S. Wood St., Chicago, Ill. Col-  
lege of Music and Arts, Dallas, Tex.

MRS. LAUD GERMAN PHIPPEN,  
3435 Asbury Ave., Dallas, Tex. 1115  
Grant St., Denver, Colo., July 22nd.

ELLIE IRVING PRINCE, 4106 Forest  
Hill Ave., Richmond, Va., Jan., June,  
Nov. of each year.

VIRGINIA RYAN, 1070 Madison  
Avenue, New York City.

STELLA H. SEYMOUR, 1419 So. St.  
Marya St., San Antonio, Tex.

GERTRUDE THOMPSON, 508 W.  
Coal Ave., Albuquerque, N. Mex.  
Normal Class June 4th.

ISOBEL M. TONE, 626 S. Catalina St.  
Los Angeles, Calif.  
MRS. H. R. WATKINS, 124 East 11th  
St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

## Chicago's Programs Varied, But Nevertheless Prove Interesting

Martinelli Acclaimed—Auditorium Sold Out Again for Prague Teachers' Chorus—London String Quartet, Marion McAfee, Pro Arte Quartet, Among the Principal Program Givers—Frances Gettys and Phyllis Kraeuter Make Debuts—Chicago Symphony at Its Best—American Artists Series—Conservatory and School Notes—Other Items of Interest

CHICAGO.—Whoever said that Chicago does not patronize recitals and concerts little knows of the many musical activities of this city and the way those concerts and recitals are attended. Perhaps on many instances the box office receipts are not up to the mark, but this is not our province to discuss, as a reporter's work, after all, is not to count the house, but to notice the size of the house, taking for granted that every one there, outside of the critics, paid for his seat.

In Sunday afternoon, March 10, there eight major concerts and all were well attended. If music suffers at this time, the deluge of musical happenings that has constantly fallen on this city during the present season would give the lie to those pessimists who think everything musical has gone to the dogs, and who shout "famine" after placing several thousand dollars of margin with their brokers.

Martinelli has long been a favorite here, especially since he became one of Louis Eckstein's trump cards at Ravinia. At Orchestra Hall on March 10, at a concert given for the benefit of the scholarship fund of the Chicago Woman's Musical Club, Martinelli won an overwhelming success. Salvador Fucio was billed as the accompanist, but the actual accompanist was Fucio, who did excellent work.

### PRAGUE TEACHERS' CHORUS

The phenomenal success of the Prague Teachers' Chorus from an artistic as well as a financial standpoint has been the talk of this city and of many others so far visited by this organization. For the third time this season the Auditorium Theater was completely sold out and a fourth return engagement is announced for this week at the Medinah Temple, which has a seating capacity even greater than the Auditorium. The Prague Teachers Chorus under the direction of Prof. Metod Dolezil sang its program on March 10 magnificently. It is an organization which has brought glory upon itself and also upon the city of Prague.

### LONDON STRING QUARTET

A visit to the Goodman Theater on the same afternoon revealed the London String Quartet playing before a comfortably large audience, which showed its appreciation and enjoyment by enthusiastic applause.

### MARION MCAFEE

Marion McAfee's two year sojourn abroad, spent in study, coaching and in concert and opera appearances, has enriched her naturally fine art. The first recital she has given since her return here took place at the Studebaker Theater on March 10, where a large gathering of friends and admirers assembled to welcome the gifted soprano back to our midst.

Study has added much in the way of refinement and con-

trol to her naturally rich and expressive voice. It has taken on added brilliance and power without sacrificing any of its former sweetness and clarity. Her interpretations are those of a sincere artist, sure of herself, with definite ideas and the musicianship, intelligence and equipment to carry them out to perfection. That surety was immediately evident in her first number, the Ah, lo so aria from Mozart's Magic Flute, which was beautifully sung, with poetic expression, lovely tone and fine phrasing. Likewise the Bach Phoebeus air had admirable interpretation. Schubert and Schumann had in Miss McAfee a sympathetic interpreter, mindful of the delicate sentiment and poetry demanded by these songs. Schubert's Die junge Schaeferin, Schumann's Lied der Braut, Die Rose, die Lilie, die Taube, Waldesgesprach were exquisitely sung. She gave the coloratura aria Caro Nome from Rigoletto with facility and ample flexibility of voice. So hearty was the applause after this that she came back with another operatic excerpt, the Mi chiamano Mimi from La Boheme. The gifted young soprano accomplished some of the finest singing of the afternoon in the following group by Cyril Scott, including his An Old Song Ended, In the Valley, Mist and the Trysting Tree, which were so well liked that she added several more from the same composer as encores. Her last group contained Debussy's Ariette Oubliee No. 1, Respighi's Scherzo, Gretchaninoff's Kolubelnaya Desna, Edward Moore's The Rivals and Benedict's La Capinera. In these the refined style, sweet quality of voice and excellent expression made each number a rare and beautiful gem.

Miss McAfee's success was complete, and worthily climaxed her tireless application and seriousness of purpose in perfecting her art. She looked charming in a Paris creation, which enhanced her stately beauty, and her lovely personality added much in winning the hearts of her listeners.

### PRO ARTE QUARTET

Another concert by the Pro Arte String Quartet—the fifth of the Chicago Chamber Music Society series at the Blackstone—on March 10 served to strengthen the splendid impression these Belgians made at their first appearance earlier this season. Quartets by Beethoven, Milhaud and Hindemith formed the program, which was evidently to the liking of those present, for applause was prevalent.

### FRANCES GETTYS' CHICAGO DEBUT

Unheralded, Frances Gettys, who hails from Omaha, where recently she gave a concert upon her return from Italy, made her Chicago debut at Kimball Hall on March 10. Miss Gettys, who has sung in opera in Italy for the last year, had part of her training in Omaha and part in Rome. Heard for the purpose of this review in her first group, she impressed deeply by the beauty of her voice, which she guides with intelligence and understanding, and also through the refined style with which she clothed each number. Miss Gettys has a lovely personality, as refined as her song; she is modest but not timid, and before uttering a single tone she had won her public.

She sang Rejoice Greatly from the Messiah with nobility and clarity of tone. In Brahms' Sandmannchen and Liszt's Die Lorelei the powers of the singer had full scope, and she deepened the good impression already made. Vociferous applause was her reward. Debussy's Fantoche was sung with the lightness of tone demanded and contrasted well with the previous number and the Chanson Norvegienne by Faurdtrain, which followed. Then came the piece de resistance, the Mad Scene from Donizetti's Lucia, which Miss Gettys sang uncommonly well, even though in

our modest opinion we consider her more a lyric soprano than a coloratura. Not that Miss Gettys does not trill well, nor that her voice does not easily reach the highest altitudes; but the medium is so voluminous and so round as to characterize the voice as lyric. Yet many a lyric soprano today sings coloratura roles and vice versa, so why quarrel with the recitalist since she did so well in that operatic excerpt. The balance of her program was not heard, due to many other duties, but according to ear witnesses, the further the recital progressed, the more marked were the merits of the young artist.

Isaac Van Grove was the accompanist, and the choice was a happy one.

### HERBERT MILLER SINGS AT BUSH

It is but seldom that Herbert Miller is heard in song recital nowadays, his time being so occupied in teaching others that he is compelled to neglect this phase of his art, in which he has been so successful. So, when he gave a recital at Bush Conservatory on February 27 he was greeted by a large and enthusiastic audience. Mr. Miller's artistic use of his fine baritone voice, his excellent enunciation and his rich knowledge of the song literature and how it should be sung are well known qualities and need no amplification here. He sang a program of Brahms, Sinding, Schumann, Strauss, Hahn, Bemberg, Debussy, Dunham, Kountz, Ganz, Bullard and Leach to the great delight of the many on hand, who showed their appreciation in loud terms. Mr. Miller is one of the busiest voice teachers at Bush Conservatory.

### COLUMBIA SCHOOL PROFESSIONAL ARTISTS CONCERT

Orchestra Hall held a very large audience on March 7 for the professional artists' concert of the Columbia School of Music. Annually this representative school of music presents a professional artists series, introducing many of its graduate students and members of its faculty, besides presenting its worthy symphony orchestra. Music schools nowadays do more for their students and faculty than in days of yore and the Columbia School is among those which afford manifold opportunities to their graduates and teachers.

The concert of March 7 was evidence of the high standard of the work accomplished at this institution, for the three soloists proved worthy of their place on such a program through the excellence of their work, and the Columbia School Symphony Orchestra, under Ludwig Becker's fine leadership, gave further evidence of its excellence as a solo instrument as well as in accompaniments. The orchestral numbers included Schumann's Liebesfruehling, the Cesar Franck D minor Symphony and the Tchaikowsky 1812 Overture, which received readings far above student standards.

Hilda Hindrichs, cellist, Evelyn Wienke, soprano, and Mary Esther Winslow, pianist, were the soloists. Miss Hindrichs gave good account of herself in the Boellmann Variations Symphoniques and won the full approval of the listeners. The Ballatella from Leoncavallo's Pagliacci served well to display Miss Wienke's lovely soprano voice and her fine use of it. In Miss Winslow's Beethoven C minor Concerto had an efficient interpreter; she is a pianist of no mean ability, who knows what she is about and has the wherewithal to carry out her ideas.

### YOUNG AMERICAN ARTISTS SERIES

Two gifted young artists, Mary Krakowski and Saul Dorfman, made an auspicious opening for Jessie Hall's Young American Artists Series, by their commendable performance of a fine program at Curtiss Hall on March 7.

Miss Krakowski revealed a true lyric soprano of unusual beauty, of wide range, warm and well placed, which in time should grow in power and evenness. That she has been well taught was revealed in her singing of a group of old English by Arne, Horn, Purcell and Bishop and the Bird Song from Pagliacci. Even now her attainments are considerable and she should go far in her art if she continues along the same sane lines.

Saul Dorfman is a young pianist who has much to his credit in the way of successful performances; he added another to his list on this occasion. In a group of three Chopin scherzos he revealed unusual technique, keen musical sense and an ambition for study. His is a talent that is fast developing and promises much for the future.

Miss Krakowski has benefitted by the excellent instruction of Mark Oster, with whom she has been a faithful student for several years. Glenn Dillard Gunn has brought Mr. Dorfman to his unusual development, which shows the conscientious guiding hand of the head of the Gunn School of Music. There were several other groups on the program, but they could not be heard.

### AMERICAN CONSERVATORY NOTES

Lucille Turner, violinist, artist pupil of the American Conservatory, will make her Chicago debut in Kimball Hall on April 11. Miss Turner studied for several years with Harold Knapp, formerly of Evanston, Ill., and later spent a year in New York as winner of a Juilliard Scholarship.

Recent engagements of Aletta Tenold and Grace Welsh, duo-pianists, of the faculty, include: St. Xavier's College, Rosary College, St. Casimir's Academy, Longwood Academy, Trinity High School, Musicians Club of Women, Lakeview Musical Club.

The South Side branch of the American Conservatory held its monthly program on the evening of February 28.

## FRANCESCO DADDI

OF Chicago Opera Association  
SPECIALIST IN VOICE PLACING—RUDIMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS  
739 Fine Arts Building, Chicago, Ill. Harrison 3755

## Dr. J. LEWIS BROWNE

DIRECTOR OF MUSIC  
Chicago Public Schools

## EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire  
BUSH CONSERVATORY 839 North Dearborn St., Chicago

## HOWARD WELLS

Pianist and Teacher  
"The Pianist's Thumb" and "Ears, Brain and Fingers"  
506 Fine Arts Bldg. Chicago, Ill.

## EMMA CANNAM

SOPRANO  
CONCERT—RECITAL—ORATORIO  
825 Orchestra Building Chicago

## JOHN DWIGHT SAMPLE FANNIE COLE

Tenor ART OF SINGING Soprano  
607 Fine Arts Bldg., Chicago Phone 8097 Wabash

## Mr. and Mrs. HERMAN DEVRIES

The Art of Singing—Opera—Oratorio—Recital

828 FINE ARTS BLDG., CHICAGO  
Telephone Harrison 3766  
1548 CONGRESS HOTEL, CHICAGO  
Telephone Harrison 3800

## ANDRÉ SKALSKI

CONDUCTOR—PIANIST  
MASTER PEDAGOGUE LECTURE—RECITALIST  
OF INTERNATIONAL REPUTATION  
800 Fine Arts Building Chicago, Ill.

## VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION  
Vocal Studios:  
400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

## Troy SANDERS

PIANIST—ACCOMPANIST  
64 East Van Buren St., Chicago Phone: 6830 Harrison

## GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH  
Repertoire for Vocalists and Instrumentalists  
CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

## HANS HESS

CELLIST  
Management of Hans Hess, Fine Arts Bldg., Chicago, Ill.

## ELSE HARTMAN ARENDT

Soprano  
Exclusive Management LOUISE QUARLY, 848 Sunnyside Ave., Chicago

## GORDON STRING QUARTET

JACQUES GORDON, CLARENCE EVANS, WALTER HITCHCOCK, RICHARD WAGNER  
1st VIOLIN VIOLA 2d VIOLIN CELLO  
Management: Gordon String Quartet, Orchestra Hall, Chicago

## Mme. ELLA SPRAVKA

PIANIST—ENSEMBLE  
BUSH CONSERVATORY  
Personal Address: 649 ROSCOE STREET, CHICAGO

## BRILLIANT-LIVEN

MUSIC SCHOOL MICHAEL LIVEN, Director  
PIANO—VIOLIN—HARMONY Tel. Spalding 8159  
Studios: 820 Kimball Bldg.—1956 Humboldt Boulevard, Chicago

## EDWARD COLLINS

Pianist—Composer—Conductor  
64 East Van Buren Street, Chicago, Ill.



**ZERFFI** Teacher of Singing  
STUDIO:  
Voice Production without Interference  
Free Voice Trial by Appointment  
326A West 77th St., N.Y.  
Telephone Trafalgar 4385

**ARTHUR BAECHT**  
DISTINGUISHED AMERICAN VIOLINIST  
Serious Talented Pupils Accepted  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, Studio 45, N. Y. C. Tel. Penn 2434

**HARRIET FOSTER** VOICE BUILDER  
and COACH  
Studio:  
251 W. 71st St., New York  
Phone: 6756 Trafalgar  
CONTRALTO

**HACKETT** TEACHER OF  
SINGING  
Former Associate in Hubbard Studios of Boston  
Studio: 708 Carnegie Hall, N. Y. Phones: Circle 1350-Bayside 2725

**MAC PHERSON — ROSS**  
TWO-PIANO RECITALISTS  
Baldwin Pianos Exclusively  
Address: Secretary, Apt. 1-A, 188 Riverside Drive, New York

**JOHN A. HOFFMANN, Tenor**  
Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSIC

**RENZO VIOLA** Piano  
Harmony  
Composition  
1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0010

**CHARLES SANFORD SKILTON**  
COMPOSER and ORGANIST  
University of Kansas Lawrence, Kansas

**RICHARDS** VERA and VIRGINIA  
TEACHERS OF SINGING  
136 Carnegie Hall, New York Tel. Circle 10363

**MILDRED JAMISON DASSETT**  
CONCERT PIANIST and TEACHER  
Endorsed by ISIDORE PHILIPP  
509 STREINWAY HALL, NEW YORK TEL. REGENT 6978

**ANNIE LOUISE DAVID**  
AMERICAN HARPISST  
Studio: Fairmont Hotel, San Francisco, Cal. Telephone Douglas 8800  
Auditions and Interviews by Appointment  
Available for Concerts. Management ALICE SACKELS, Fairmont Hotel

**ROSE** AMERICAN SOPRANO  
Management: R. E. JOHNSTON  
1451 Broadway New York

**DONALD THAYER** Gifted American Baritone  
Scores. A singer  
possessed of a charming  
velvety and artistically  
controlled voice  
who immediately sang  
his way into the hearts  
and esteem of his auditors.—N. Y. American,  
Feb. 4th, 1928.  
Management: R. E. Johnston  
1451 Broadway New York City

**JOHN McCORMACK**  
EDWIN SCHNEIDER, Accompanist  
Direction D. F. McSweeney  
565 Fifth Avenue New York  
Steinway Piano Used

**CLEMENTINE DE VERE** **ROMUALDO**  
**SAPIO** **SAPIO**  
Prima Donna Vocal Teacher  
Formerly: Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.  
VOICE DEVELOPMENT. STYLE. REPERTOIRE  
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

**MME. VALERI** Vocal Teacher  
Hotel Ansonia  
74th St. and Broadway  
Suite 12-144  
Tel. Susquehanna 3320

Pupils of Genevieve Van Vranken and Nelson Schreiber appeared in the program, which was closed by a short talk by Ovid Seaman on the tuning of a piano.

Montie Blunn of the voice faculty of the South Side branch of the conservatory, has been selected as tenor soloist of the Paulist Choir of Chicago.

Phi Beta Fraternity of the American Conservatory, gave a musicale in Conservatory Hall on the evening of March 5. Alice Salaveick Stephens, soprano; Marguerite Williams, pianist; Gladys Parsons, accompanist, and Louise K. Will-hour, the latter of the dramatic school faculty, gave the program.

#### HOWARD WELLS' REPRESENTATIVE CLASS

Howard Wells' class contains many of the most prominent young pianists in Chicago. Among those who have filled engagements recently are: Wallace Johnson, at Kimball Hall, with Rudolph Reiners, violinist; George Seaberg, recital for the Kenwood Music Club; Dean Remmick, at the Mendelssohn Club of Rockford, Ill.; Pauline Manchester, at the Winnetka Womans Club and Le Cercle Francais; Margaret Schmitt, recital for the Kenosha, Wis. Womans Club; Florence Kirsch, private musicale at Indian Hill.

#### SYMPHONY PROGRAM

Enchanting, vital music formed the Chicago Symphony program for March 8 and 9, and, played with all the virtuosity of a great orchestra and a great conductor made for an unforgettable concert. Chief among the numbers was the gigantic Iliad Mourometz Symphony of Gliere, which for imaginativeness, vitality, gorgeousness of color and scheme and downright excitement is one of the greatest numbers ever written for orchestra. This was prefaced by Liadow's legende of Kikimora and followed with Stock's concert arrangement of excerpts from the second and third acts of Tristan and Isolde. These were exceptional bits of rare orchestral virtuosity. Greater playing than this no man could ask.

#### PHYLLIS KRAEUTER MAKES DEBUT

A young cellist with much to recommend her to the concert-going public made an effective debut at Kimball Hall on March 8, and earned the full approval of a large gathering. Phyllis Kraeuter is the name of the young artist who played her way into the hearts of Chicago music-lovers, displaying a warm, lovely tone, exceptional technic and accuracy and complete command of her instrument in the Boccherini Sonata in C major and numbers by Joseph Jongen, Schumann, Saint-Saens, Dvorak, Faure-Ronchini, Debussy and Jera.

#### HAROLD SAMUEL

Harold Samuel finished his series of Bach recitals at the Playhouse on March 10, playing the G major Adagio, C minor Fantasia, A minor Fugue and the aria with the Goldberg Variations with his usual authority and virtuosity, much to the edification of a large gathering.

#### EDWARD H. BOATNER IN RECITAL

Remembering the fine work of Edward H. Boatner at his Chicago debut recital last season, one approached Kimball Hall, anticipating another treat when on March 11, the colored baritone gave a recital. There was no disappointment, the recital being one of the most enjoyable of the season. Here is a singer with a baritone voice of beautiful, clear quality, well placed and skillfully used; keen musical sense and interpretative skill. That he has been well schooled and is a thorough student not yet content with his art was evidenced in the splendid progress he has made in his singing since last heard.

His program showed what an artist of taste and perspicacity can find in the way of interesting and novel songs. He sang in French, German, Italian and English, enunciating one as clearly as the other and making every word intelligible. Other salient points were his exquisite phrasing, simplicity and sincerity of manner and his grasp of vocal values. Mr. Boatner has made a special study of the negro spiritual, and has written several, and the inclusion of these on his program made it doubly interesting. He scored heavily at the hands of the large audience, who insisted on many encores.

#### STOCK'S VIOLONCELLO CONCERTO HEARD AGAIN

Highlights at the Chicago Symphony Tuesday concert of March 12, came in a symphony by Miaskowsky, Frederick Stock's Violoncello Concerto and Alfred Wallenstein's superb performance of it. Both the symphony and the concerto have been heard previously at the regular Friday-Saturday series and both impressed as favorably upon second hearing. Both are written in modern vein but are not wanting in beautiful sustained melodies—particularly is this true of the stock opus, the solo part of which fairly "sings" and the orchestral portion is richly colored and elaborately orchestrated.

There were also included in the program the F major Beethoven Symphony and Sibelius' Symphonic Poem, Finlandia. Admirably played, the program marked a high spot in the Tuesday afternoon series.

#### HELEN KOCH'S PROGRAM TO INCLUDE JAZZ

One of the most interesting programs of the season is that to be presented on March 24, by Helen Burnett Koch, composer-pianist. Jazz will occupy a prominent place on a serious concert program, for she will play her own arrangement of George Gershwin's famous Rhapsody in Blue as well as three of his preludes which have not had a Chicago hearing.

Mrs. Koch is a product of the studio of Isadore Buchhalter, well known pedagog, and lays the foundation of her success to her training with him. She has composed several song hits, among which is the Snow Ball Blues, which was written especially for the Snow Ball, given at the Palmer House last year. She has an interesting background and comes by her talent naturally, for she comes from a renowned old dramatic family. Joe Weber, of the immortal Weber and Field team, is her great uncle, while her uncle, Lawrence Weber, is a well known New York producer. She is also a cousin of Nanette Guilford, Metropolitan Opera star. Mrs. Koch plans to leave for Europe shortly after this debut concert for further study.

#### SCHUBERT MEMORIAL CONTEST

The preliminary auditions in Chicago preceding the Schubert Memorial contest of 1929, will take place in Orchestra Hall on March 25. The Chicago committee of judges are: Frederick Stock, Chairman; Rudolph Ganz, Karleton Hack-

(Continued on page 42)

**CHAMLEE**  
Singing in Europe  
Management: ERNEST HENKEL  
1451 Broadway New York City

Concert Direction  
**WOLFF AND SACHS**  
Established 1882  
Oldest concert managerial firm in Germany  
Berlin W. 9, Linkstrasse, 42  
Cable address: Musikwolk  
Managers of the Berlin Philharmonic Concerts  
(Wilhelm Furtwangler, Conductor)  
Managers Bruno Walter, Concerts  
Directors of concert and operatic tours of many famous artists  
throughout Europe  
Representatives of the Metropolitan Opera Company of New York  
for Middle Europe

"From the Beginning to the Concert Stage"  
**ALEXANDER BERNE STUDIOS**  
ALEXANDER BERNE, Director  
PIANO ORGAN HARMONY  
28 East Kinney St., Newark, N. J. Phone Market 4160

**ROMANI** Teacher of  
ROSA PONSSELLE  
Studio: 244 Riverside Drive, New York Tel. 4193 Riverside

**EVERETT MARSHALL**  
AMERICAN BARITONE  
Metropolitan Opera Company  
Management:  
R. E. Johnston  
1451 Broadway, New York City

**ALFREDO SAN MALO**  
VIOLINIST  
Personal Address: 16 Avenue de la Bourdonnais, Paris

OUTSTANDING  
PERSONALITIES  
IN THE  
MUSIC WORLD.



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans and Salter

118 WEST 87th ST., NEW YORK

# MUSIC IN THE SCHOOLS and COLLEGES

## A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York.

### The Use of Instrumental Music in the Schools

By C. M. Tremaine

The formation of bands and orchestras in the schools has been a natural, almost inevitable, outgrowth of the great extension which has taken place in recent years in school music study in general. The advance in instrumental music

#### Appreciation Means Enjoyment

Most of the delays, procrastinations, half-hearted experiences and feeble evasions in the so-called teaching of the Appreciation of Music are due to the simple fact that few of us really agree on what we mean by "appreciation." Some people think it implies "understanding" or "knowledge," but actually those are very different things.

The suggestion that "appreciation" means nothing more or less than "enjoyment" may cause a wild horror here and there. Yet this is by far the most practical interpretation of the term.

There may still be some teachers in the profession who work on the theory that anything that is enjoyable cannot be educational, but the breed is almost extinct. There seems to be a diminishing number also of those principals, superintendents and board members who argue that music cannot be a significant part of the curriculum because "the pupils have such a good time with it." It would be an old-fashioned pedagogue indeed who would resent the actual enjoyment of a subject in the class room.

Yet there are still many who feel that "appreciation" cannot be taught because it does not lend itself easily to facts and figures. They find difficulty in getting the results down in black and white or testing progress by the simple method of demanding "the correct answer." But, strictly speaking, this is merely a form of mental laziness, and indicates as a rule that the teacher is unwilling or unable to work out ways and means of stimulating enthusiasm and enjoyment, and later proving the good and practical results to those who must eternally "be shown."

There are plenty of facts in connection with music, but few of them have much to do with the appreciation or enjoyment of the music as such. There are names and dates, biographical details, opus numbers, keys, and a vast amount of technical information, particularly in the fields of harmony, counterpoint, composition and instrumentation. Much of this knowledge is valuable, and some of it is quite necessary even for the average listener.

The danger, however, is that the seeker after musical appreciation may be frightened away by an overwhelmingly complicated mass of technicalities. It is possible to choke a sincere enthusiasm by too early and too insistent an application to detail. The drudgery of piano practice, according to the old school, killed many more potential music-lovers than the total number of musicians it may actually have created.

The ability to read music at sight is unquestionably desirable, and should be just as common as the ability to read a printed page. But it must be developed in direct connection with the enjoyment of music itself, not as a disciplinary medicine. Thousands of children have been taught to read music in our schools, but how many of them are using their knowledge today in local choral societies, or even in their own homes?

If a teacher has created the desire to hear good music and has made possible a permanent enjoyment of such music, even with a very limited technical understanding, that teacher has accomplished the main object of any "appreciation course" and added definitely to the pupil's command of the enduring satisfaction of life.

SIGMUND SPAETH.

study has been particularly striking. The causes of this extension are many, but are all related to the larger place music has come to occupy in the life of the individual and of the community. The establishment of bands and orchestras is an expression of the modern spirit in pedagogy, which strives for the practical application and social use of knowledge and for "learning by doing." It is an employment of the "project method" in its most valuable form—vitalizing theory by actual experience, developing technical skill, and combining pleasure and profit to the player with similar advantages to the hearer.

The great spread of musical interest and activity which has marked the past decade has resulted chiefly, so far as the general public is concerned, in a great increase in listeners to music rather than performers of music. This was to have been expected in view of the many inventions making music more accessible, the phonograph, player-piano, reproducing piano and finally the radio, with every improvement making the hearing clearer and more attractive. But, although the growth of appreciation is the first step in the upbuilding of a wide diffusion of musical culture, it is by no means to be regarded as the ultimate goal. Those who have formed this impression have seen but part of the picture. At least equally desirable is a more general distribution of the ability to play, to express oneself in the language of music, even though the number of executant musicians will probably always be less than those who love and understand good music. This is as it should be, for appreciation can be universally cultivated, but talent must always be restricted. With the National Child Welfare Association we believe it is the birthright of every child to have his taste and musical ear developed and to have an opportunity to see whether he has any talent for performance. If he does possess such talent, and also the necessary industry and perseverance, the school should give him this opportunity, if he is not getting it at home.

As has many times been so clearly shown, it can be done at very little expense to the public funds. The classes in band and orchestral instruments and the ensemble rehearsals can easily be so organized that the schools, if necessary, need provide only the rooms and in most cases instruction. If the school system can contribute toward the purchase of the instruments, the results will be magnified greatly. The same is true of classes in elementary piano study now established in many places, except that here at least one piano must be provided.

The success in Rochester is a tribute to a philanthropist, George Eastman, for his public spirit and broad vision in supplying the instruments, which were, of course, a primary necessity for the remarkable development which has taken place there. It is also a tribute to those directing the music department in the public schools, particularly the instrumental division, for their wise and effective utilization of the assistance given, and to the general public for its support of the policy of larger appropriations for school music. It is hoped Rochester's achievement will suggest similar action to other George Eastmans in other cities, for it affords a very practical use of their money for the public benefit. The suggestion applies with equal force to local chambers of commerce, Rotary, Kiwanis and Lions clubs. Small appropriations may be made at first, and they can be increased as results warrant and sentiment grows. It is hoped also that many boards of education will see the wisdom of purchasing the necessary instruments themselves.

The success in Louisville is a signal tribute to J. W. Fay, for he developed public support for his ideas, secured the necessary instruments by inducing the parents to purchase the majority of them, and raised money to purchase most of the others.

Excellent progress has also been made in other cities in upbuilding the instrumental side of school music. Pioneer work was done by Will Earhart in Richmond, Ind., twenty years ago and more recently in Pittsburgh, where he is now director of music in the schools. Others who have made important contributions are Glen Woods, in Oakland, Cal.; John Beattie, in Grand Rapids, Mich.; Victor F. L. Rebmann, in Yonkers, N. Y.; Russell V. Morgan, in Cleveland, Ohio, and J. E. Maddy, in Ann Arbor, Mich.

What has been done in these cities can be duplicated in hundreds of other places. Not only do the instrumental ensembles result in great benefit to the children, but they are also a decided asset to any town. The latter fact is responsible in no small degree for the steadily increasing support received in many towns from the business interests.

#### North Central Music Supervisors' Conference, Milwaukee, Wis.

Headquarters, Hotel Schroeder, April 15 to 19. No badges necessary. Admission to all meetings, concerts, etc., by membership ticket. Complete programs and tickets for banquets and all special events may be had at the treasurer's office.

##### PROGRAM

MONDAY, APRIL 15  
9:00 Visiting Exhibits.  
School Visitation—Open House.  
6:00 Informal dinner groups. Gathering of friends.  
8:30 Program in Grand Ball Room.  
The Chicago Symphony Orchestra may be heard at the Auditorium, complimentary to active members.  
Special organizations to be heard upon the various programs not definitely assigned to place are the Western State

Teachers' College Chorus, Harper C. Maybee, conductor; Young People's Orchestra of Milwaukee, Rudolph Kopp, conductor; Milwaukee Teachers' Association Philharmonic Chorus, Alfred Hills Bergen, conductor; Edgar Stillman Kelley Chorus, and Symphony Orchestra of State Teachers' College, Milwaukee; The Medina County, Ohio, Orchestra, the Junior Boys' Glee Club from Appleton, Wis., State Teachers' College Semi Chorus from St. Cloud, Minn., and others.

##### TUESDAY, APRIL 16

8:30 Formal Opening of the Conference, Edgar Gordon, University of Wisconsin, presiding.  
Singing by the Conference: R. Lee Osburn, Maywood, Ill., conducting.  
Address of Welcome: Milton C. Potter, Superintendent of Schools, Milwaukee, Wis.  
Greetings to the Conference: Herman F. Smith, Supervisor of Music, Milwaukee, Wis.  
Response of the Conference: Anton Embs, Oak Park, Ill., first president of the North Central Music Supervisors' Conference.  
President's Message: Retrospection and Introspection: Ada Bicking, State Director of Music Education, Lansing, Mich.  
Reaction of the Audience to Various Types of Music: Eugene Stinson, music reviewer for the Chicago Daily Journal.  
Piano in the Classroom: George H. Gartlan, Supervisor of Music, New York City.  
12:00 Noon Luncheon: meeting of the officers and board of directors.  
1:15 Edward Bailey Birge, Indiana University, Bloomington, Ind., presiding.  
Address: Frank Baker, president of State Teachers' College, Milwaukee, Wis.  
What the Public Schools are Doing for the Development of Music: Mrs. Edgar Stillman Kelley, president National Federation of Music Clubs.  
Instruments and Instrumental Music: Russell Morgan, Supervisor of Music, Cleveland, Ohio.  
Singing in the Schools: Ernest Hesser, Supervisor of Music, Indianapolis, Ind.  
Phonetics in Singing: Alfred Hills Bergen, director of Lyric Male Chorus, Milwaukee, Wis.  
Visiting Exhibits.  
6:00 Informal banquet.  
Alice Inskeep, Cedar Rapids, Iowa, and Ella L. Babcock, Milwaukee, Committee.  
8:15 Concert—Auditorium.  
2500 in 7th and 8th Grade Festival Chorus.  
All City Grade Orchestra and All City Grade Band.  
10:30 Informal Lobby Singing: A. Vernon McFee, Cincinnati, Ohio.

##### WEDNESDAY, APRIL 17

8:30 W. W. Norton, Community Music Association, Flint, Mich., presiding.  
Negro Folk Songs: Lincoln High School Choir, Evansville, Ind., W. T. Cooper, conductor.  
Music in the Schools: Florence Hale, State Department of Education, Augusta, Me.  
Equalization of Opportunity for the American Child: Hon. Webster H. Pearce, State Superintendent of Public Instruction, Lansing, Mich.  
Problems and Possibilities as Seen from the Outside: Augustus Zanzig, Director of National Music Study, New York City.  
Conducting Clinic: Prof. Karl Gehrkens, Oberlin College, Oberlin, Ohio.  
12:00 Noon luncheon.  
1:15 Edith Keller, State Director of Music, Columbus, Ohio, presiding.  
How to Teach Rhythm: Dr. James L. Mursell, Department of Education, Lawrence College, Appleton, Wis.  
Songs and Choral Music: Harry Seitz, Supervisor of Music, Central High School, Detroit, Mich.  
3:10 Matinee Concert—Auditorium.  
Dryads' Kisses, by Otto Miesner, with orchestral accompaniment written for this occasion.  
1200 6th grade children, Mr. Miesner conducting.  
Visiting Exhibits.  
6:00 Informal dinner groups, college clubs, fraternities, etc.  
8:15 Concert—Auditorium.  
All Milwaukee High Schools.  
All City High School Chorus, Hiawatha's Feast.  
All City High School Orchestra and Band.  
All City High School Harp Ensemble.  
10:00 Informal Lobby Singing: E. W. Goethe Quantz, London, Ontario, conductor.

##### THURSDAY, APRIL 18

8:00 Business meeting: Herman Smith, first vice-president, presiding.  
(All contributing and active members urged to be present.)  
9:00 E. Jane Wisenall, Assistant Supervisor of Music, Cincinnati, Ohio, presiding.  
Flint Central High School A Capella Choir: Jacob Evanston, conductor.  
Contributions of Electricity to Modern Education: E. A. Nicholas, Radio Corporation of America, N. Y. C.  
Opera: W. Rosing, Director of the American Opera Company, Chicago.  
Announcement of the British-American Field Day, by Frances E. Clark, Camden, N. J.  
Needs and Possibilities of the National Conference: Paul Weaver, editor of Music Supervisors' Journal.  
National Orchestra Camp in Picture: Joseph E. Maddy, University of Michigan, Ann Arbor, Mich.  
12:00 Appreciation Session Luncheon: Helen Roberts, chairman.  
1:30 Teacher Training Section: John Beattie, Northwestern University, Evanston, Ill., chairman.  
Vocal Clinic: T. P. Giddings, Supervisor of Music, Minneapolis.  
Instrumental Clinic: Prof. A. A. Harding, University of Illinois.  
3:15 Elementary Music Section: Minnie Starr, University of Iowa, chairman.  
Junior High School Section: Earl Baker, chairman.  
Senior High School: Anton Embs, chairman.  
Exhibits.  
6:30 Formal banquet: Frances E. Clark, toastmaster.  
The program will include the following outstanding artists and educators: O. E. Robinson, Formal Banquet, Conference Singing: Mabelle Glenn, president of National Conference; Margaret Canty, Assistant-Superintendent of Schools, Milwaukee; Herbert Gould, basso cantante, New York; Lewis Richards, harpist-chordist; Lyric Male Chorus of Milwaukee, Alfred Hills Bergen, conductor.  
10:00 Dance in ball room.  
10:30 Informal Lobby Singing: Harper Maybee, conductor.

##### FRIDAY, APRIL 19

8:00 Business meeting: Herman Smith, first vice-president, presiding.  
9:00 Walter Aiken, Supervisor of Music, Cincinnati, Ohio, presiding.  
10:00 Greetings and Special Radio Concert: Walter Damrosch, in New York City.  
10:30 Recognition of Beauty Through Art, Literature, and Music,



## MUSIC IN THE SCHOOLS AND COLLEGES

Etc.: Henry Turner Bailey, director Cleveland Art Institute, Cleveland, Ohio.  
 11:15 The Law of Balance: Teresa Armitage, New York City. Application to the Dance: Margery Armitage, New York City.  
 12:00 Noon luncheon: Meeting of officers, board of directors, with the newly elected officers and board members.  
 1:15 Ann Dixon, Supervisor of Music, Duluth, Minn., presiding. Music.  
 Recording Emotional Reaction to Music: Prof. Edward Castor, University of Wisconsin.  
 Interpretation in Choral Conducting: Edgar Nelson, president, Bush Conservatory, Chicago.  
 Music Appreciation: Sadie Kafferty, Supervisor of Music, Evanston, Ill.  
 Introduction of New Officers.  
 Singing by Conference.  
 Visiting exhibits.  
 6:00 Informal Dinner Groups.  
 8:15 North Central College Chorus Concert: J. Lewis Browne, director of music, Chicago, conductor.  
 350 college students from universities, teachers' colleges, conservatories, etc., in North Central district.  
 10:30 Informal Lobby Singing: Auld Lang Syne, Earl Baker, conducting.  
 (Note: An automobile tour will be arranged for all those who wish to see the important points of the city.)

### General Notes

#### California

**Stockton.**—The director of the Stockton High School music department, Frank Thornton Smith, is directly responsible for the marked success of the department during the recent years. His constant foresight and personal integrity have inspired the students to a point where they have no fear of attempting the finer type of music.

The theory department under Virginia Short has made a great deal of progress during the last few years. The subjects taught in the High School include Elements of Music, Music History, Music Appreciation and Harmony. All but Music Appreciation are a one year course. The Elements of Music and Harmony are each a one-half year course due to the fact that one follows the other in the period of development. These courses are a very good background for entrance to higher music institutions. Many students from the school have entered various conservatories and found their training had given advantages over less fortunate students.

A. C. Blossom, of the Instrumental Department of the Stockton Schools, has brought the band into much prominence through its appearance at athletic contests and school functions. C. A. W.

#### Georgia

**Athens.**—The public school department of the Georgia State Teachers' College has inaugurated the class system of teaching orchestral instruments, and the college orchestra made its first public appearance in conjunction with the glee club on January 28. While the "balance" was far from perfect, the young ladies made a very creditable showing, especially as but three had ever had any instruction before entering college in September. The orchestra consisted of eleven violins, one cello, four mandolins, one clarinet, one cornet, one mellophone, and one trombone, and was under the direction of Elizabeth Lieb, who graduated from the MacPhail School last June.

The glee club, under the direction of Jennie Belle Smith, is already well known in and about Athens, and is constantly giving programs before various clubs and organizations of all kinds. They are now working on an Easter cantata to be given on the evening of Easter Sunday.

The Georgia Educational Association will meet in Savannah, early in April. Jennie Belle Smith, of the Georgia State Teachers' College at Athens, is chairman of the public school music departmental meeting and has prepared the following program: Demonstration of sight reading in grades two and six; demonstration of the rhythm band in relation to Appreciation of Music, by Joy Mendes, Elementary Supervisor, Savannah; demonstration of vocal class work in the high school, Christine Bacot, High School Supervisor, Savannah; round table discussion, Miss Smith presiding; The All Southern High School Orchestra, Grace Cushman, Brunswick, Ga.; a resume of the meeting of the Southern Conference for Music Education held in Asheville, March 6-8; Discussion, "Does the State of Georgia Need a Music Teachers' Association?" led by Miss Langford of Atlanta, Ga.; business meeting.

The January program of the glee club and orchestra concert was as follows: Fairy Tales, Komzak; O'er Waters Gliding, Offenbach; Child Impersonations; Flag Day March, Fearis; Old Folks at Home, Foster; Sweet Hawaiian Waltz,

Klickman; False Prophet, Scott; Across the Deep Lagoon, Loge; Mountain Laurel Waltz, Allen; Just for Fun March, Simpkins; A Dream Boat Passes By, Leman.

#### Missouri

**St. Louis.**—Sara M. Conlon, assistant supervisor of music in the St. Louis public schools, reports increasing interest in a music memory contest which she is conducting over KMOX on Tuesday afternoons at 4:30 o'clock. This contest, which is to be decided in May, follows a radio course in Public School music from the viewpoint of music appreciation, beginning with the kindergarten and continuing through junior high school.

Those eligible for the contest include anyone above high school age who is not actively engaged in public school music, or is not especially trained in it, or is not a professional musician.

Papers submitted in the contest will be graded by Miss Conlon, and the best will be submitted to a committee of judges. Papers will be identified only by numbers until after the judges have decided the winners, and prizes will be awarded in May as soon as the committee has acted. Prizes ranging from \$10 to a radio-phonograph combination have been donated by the Aeolian Company of Missouri.

The contest committee is as follows: Elias Michael, Board of Education, chairman; T. E. Spencer, director of research and publicity; A. A. Blumeyer, president of the Board of Education; M. Theresa Finn, music department, Soldan High School; Olivia I. Fritz, director of kindergarten, Clark School; E. M. Hahnel, supervisor of music, St. Louis public schools; W. John Hall, music department, Soldan High School; Henry Heier, Board of Education; Arthur O. Leutheuser, principal, Washington Irving School; Paul M. Miller, principal, Bryan Mullanphy School; B. G. Shackelford, director of School of Community Relations, and F. J. Steuber, principal of Rose Fanning School.

#### Ohio

**Oxford.**—Lillian Gould Faber, instructor of violin and organ in the Western College for Women, gave a violin recital on February 9. Miss Faber was assisted by Elizabeth Dower, contralto, and Dorothy Williamson, accompanist. The program follows: Sonata No. 1, Bach; At Evening, Harmati; Souvenir, Drdla; Humoresque, Tschaiowsky; Adieu Forets, Tschaiowsky (from Jeanne d'Arc); Second Concerto in D minor, Wieniawski.

#### South Carolina

**Spartanburg.**—In an open meeting of the Woman's Music Club of Spartanburg, held February 23, the Public School Music Supervisors were in charge of the program, the topic of which was Music in Education. After a survey of what is being done in some of the leading schools throughout the country, there was a demonstration of the work done in the city schools. This included a Toy Orchestra demonstration, First Grade; Appreciation lesson, Second Grade; a Sight Singing lesson, Third Grade, taught by a grade teacher; a Voice Class lesson in High School and Violin lesson in the grammar grades. The object of the meeting was to acquaint parents with music as a legitimate subject in the educational curriculum.

The Children's Festival Chorus is preparing Pan on a Summer Day by Paul Bliss, for the coming annual May Festival. Children of the fourth, fifth, sixth and seventh grades will participate after undergoing individual voice test and being recommended for their power of attention.

A boy soprano from one of the cathedrals in New York is expected as soloist. This feature, added to the New York orchestra conducted by Georges Barrere, will make a charming concert.

The High School Glee Club will give Lelawala in April. Two quartets and one extra tenor were sent to the All-Southern Chorus of the Southern Conference for Music Education, held in Asheville, N. C., March 6, 7, and 8. B. L. B.

**Sumter.**—At Christmas time preparations had been made to present Clokey's When the Christ Child Came, by High School glee clubs and orchestras; also The Christmas Toys Awaken, an operetta for the kiddies. The epidemic of influenza prevented these presentations; but the stage is now ready to present Spring Cometh, by Kountz, to make up for the previous disappointment of the boys and girls. L. C. M.

### Music Educators of Note

FLORA L. ROGERS,

who has been instrumental in the remarkable growth of music in the schools of Crawfordville, Ind. In addition to the vocal music in the grades, Miss Rogers has organized classes in Harmony, Music Appreciation, Music History, Band Training, Chorus, Violin, Cello, and Piano. There are also boys' and girls' glee clubs. Both glee clubs sang before the State Teachers' Convention, which was held in Indianapolis last fall, when a number of critics and musicians praised their finished performance.



In the organization of the orchestra, Miss Rogers has developed the work from five to sixty-two pieces which speaks volumes for this supervisor's patience, perseverance, tact and resourcefulness. In the ensemble field Miss Rogers has developed highly trained groups including string quartets, mixed vocal quartets, trios, girls' double quartet, all of which have presented finished public performances.

### Frederick Schlieder Discusses Creative Music Teaching at New York Luncheon

Frederick Schlieder, well known musician and teacher, addressed the Public School Music Supervisors on March 9, at their luncheon at the Town Hall Club. Mr. Moller, of the music department of New York University, was the other speaker of the occasion.

Mr. Schlieder, who is a pioneer in creative music teaching, said in part:

"The one great question that should stand foremost in the mind of the music teacher today is, 'What does the child bring to me to be taught, and what am I teaching and training in the child?' 'Am I teaching the child to imitate, to follow, or to create—to direct its thoughts and feelings in purposeful expression?' Music presents to us three general aspects, Tone, Time and Order. Music is ordered tone in ordered time. It is the undervaluation, disregard for the purpose of order, that makes creative failures discourage one. Ordered tone relations and ordered time progressions imply a law of tonal unity in time progression. These are not facts merely to be learned but creatively felt. Musical expression is a developed sense of tone relations progressing in ordered times; the basis of this co-ordination is inherent in every child. This potency the child brings to be exercised according to the law, until the student knows what it feels, and must feel, and feels what it knows and is knowable. A child learns to speak and write correctly, to express its own thought through a vocabulary and grammar (which means word behavior); then, too, is a child able to learn the musical vocabulary and its tonal behavior in like manner. Musical self-expression is based upon a suitable, workable vocabulary, and arranging its units in ordered time to please one's fancy. To do so the tonal units that appear on the printed page must become veritable sounding units within the child. Before a child can play or create it must have something with which to do it. These playthings—tones and tunes—must become positive units of feelings, even before their note values are brought before the vision. Thus a child begins to speak. What we need is a deeper knowledge of Cause as Harmonic Law, and the way it operates in the mind to produce the desired effect. Everything is possible if these two great problems are understood and tackled. The Public School music director is doing the greatest work in music in the country today. I envy you your opportunity and responsibility."

Marjorie Muckey, a pupil of Lillian Young, who is a pupil of Mr. Schlieder, demonstrated by improvisation the fundamental principles upon which Mr. Schlieder bases his creative teaching. Following this, Mr. Schlieder was requested to improvise upon an unusual theme in the modern style to prove that the strict adherence to diatonic methods in teaching does not bind one to a limited tonality. Mr. Schlieder very ably proved it to the complete satisfaction of all present. In addition to his work in New York, Philadelphia and Boston, Mr. Schlieder will teach in the West during the coming summer.

### Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER.—The Editor.

**Music Supervisor** desires for legitimate reasons to change position for 1929-1930. Has had successful experience. Graduate of four-year public school music course. Pianist and singer (soprano). Teacher of piano and voice. Experience in conducting glee club, orchestra and choir. Further details and references upon request.

O. V. M., COURIER.

**Woman Supervisor** of music, thirty-two years old (married), wishes to assist supervisor of high standing, under whom she can receive valuable training. College graduate with A. B. diploma; seven years' grade teaching experience, and supervisor of music for past two years in the same town-work she is now doing. Cannot begin new work until September, 1929. Highest references.

A. M. M., COURIER.



### UNDERGRADUATES IN ATHENS COLLEGE,

Athens, Ala., who are giving recitals this spring. Reading from left to right: first row—Ethel Cooke, Athens; Gertrude Nicholson, Collinsville; Frank M. Church (director); Erma Webb, Haleyville; Lorene Freeman, Hackleburg; back row—Clara Copeland (violinist), Huntsville; Virginia Caldwell, Westmoreland, Tennessee; Sarah Riggs, soprano, Birmingham; Sara Gay, organist, Ashland; Beth Tyler, organist and pianist, Decatur, and Memorie Gray Holt, Athens. A miscellaneous program will close the fifth observance of National Music Week on May 11.

**The MOZARTEUM, Inc.**

American Society for Cultivation of Classic Music  
 ANNA MEITSCHIK, Musical Director  
 45 West 87th Street, N. Y. C. Tel. Schuyler 1913

**RUDOLF LARSEN** TEACHER OF VIOLIN

Assistant to PROF. LEOPOLD AUER for 8 years  
 414 Sterling Place, Brooklyn, N. Y. 828 Carnegie Hall, N. Y. C.  
 Telephone Nerina 1518

**PLATT SCHOOL OF MUSIC**

ESTELLE PLATT and CHARLOTTE KENDALL HULL, Directors  
 COMPLETE COURSES IN ALL BRANCHES  
 124-5 CARNEGIE HALL, NEW YORK CITY Telephone Circle 8113

**MADDALENA ELBA**

COLORATURA SOPRANO  
 56 West 87th St., New York. Tel.: Schuyler 8107

**Carmela Honselle**

Metropolitan Opera Company

Season 1929-30  
 Management Haensel & Jones  
 113 West 57th Street  
 New York City  
 Hardman Piano

**GIACOMO QUINTANO**

THE CELEBRATED VIOLINIST  
 WILL ACCEPT A FEW PUPILS  
 DURING THE SEASON 1929-30  
 Address—E. FLEMING, Sec'y, 1228 Madison Ave., N. Y. C.  
 Tel. Atwater 7782  
 COLTON WHITE, Representative

**MARIE MILLER**

Harpist



Concert Management Annie Friedberg  
 Fisk Building, New York

**CECILIA GUIDER**

Soprano

PRIVATE MUSICALES ONLY  
 Address: 1947 Broadway, New York

**MADAME VINELLO JOHNSON**

Singing in all its Branches

Boston—Thursdays, Fridays, and Saturdays  
 New York Studio: Hotel Majestic  
 Boston Studio: 31 Trinity Place (Tel.: Kenmore 4228)

**EMIL HERRMANN**  
RARE VIOLINS

BAYREUTHERSTR. 30 161 W. 57th STREET  
 BERLIN W. 30 NEW YORK CITY

Largest Collection of Choice Specimens of the Great  
 Italian Luthiers as Well as a Complete Selection of  
 Italian, French and German Violins, Violas, and  
 Cellos of all Grades and Prices.

FULL GUARANTEE EXPERT APPRAISING  
 WORLD FAMOUS WORKSHOPS  
 HIGHEST GRADE REPAIR WORK GUARANTEED  
 BOWS — CASES — ALL ACCESSORIES

**ETHEL GROW**

Contralto

1781 Riverside Drive, New York  
 Telephone: Lorraine 6958

**Chicago**

(Continued from page 39)

ett and Herbert Witherspoon. Final auditions will be held  
 in New York City April 24 to 27 inclusive.

A BUSY GORDON CAMPBELL STUDENT

Evelyn Ewert, soprano, voice pupil of Gordon Campbell,  
 sang with fine success a group of five Brahms songs on a  
 program given by the Music Study Club at the Webster  
 Hotel on March 3. On March 22, Miss Ewert will sing at  
 Logan Square Auditorium at the installation of the new  
 officers of Maranatha Shrine. Miss Ewert will be soloist  
 both on Palm Sunday and Good Friday at Bethlehem  
 Evangelical Church.

GORDON STRING QUARTET CLOSES SERIES

During its eight years of activity the Gordon String  
 Quartet has become one of the most popular organizations  
 in the middle west, and in Chicago, particularly, they have  
 built up a large following, so that every appearance here is  
 attended by a large audience. The reason for this popu-  
 larity lies not alone in their excellent ensemble playing, but  
 in the fact that they offer programs that are both novel and  
 interesting. The last program of their Orchestra Hall foyer  
 series was no exception to this rule, and it contained the  
 first performance of a Quartet in F major by Vittorio  
 Rieti, which proved spirited, bright, tuneful and most ef-  
 fective. The listeners liked it immensely. Then there was  
 the Cesar Franck D major Quartet, which like the Rieti  
 number, received admirable performance by Jacques Gor-  
 don and his associates.

HONEGGER CONDUCTS PROGRAM OF OWN WORKS

As guest of the Chicago Symphony Orchestra, Arthur  
 Honegger conducted a program of his own works at Or-  
 chestra Hall on March 15 and 16. Having heard Honegger  
 recently in a program of his piano and vocal works, one is  
 convinced after his orchestra program that he is undoubt-  
 edly a man of the orchestra. This program consisted of  
 some of his best works—his Chant de Nigamon, Suite from  
 Phedre, Chant de Joie, Rugby, Concertino for Piano and  
 Orchestra, and Pacific 231. Of these only the Pacific 231  
 had been heard here before. Of the others, Rugby and the  
 Concertino proved the most enjoyable and met with the full  
 approval of the listeners. Honegger is a conductor of au-  
 thority, who knows how to express his desires intelligibly  
 and how to acquire the desired results from an orchestra.  
 He had the full cooperation of the Chicago Symphony mem-  
 bers and they were largely responsible for the success of  
 his numbers.

Andree Vaurabourg played the concertino with technical  
 excellence and intelligence, and she shared with her com-  
 poser husband in the success of the concert.

JEANNETTE COX.

**Castelle Pupils Again Prize-Winners**

George Castelle once again has the distinction of having  
 his pupils featured in contest awards, the most recent oc-  
 casion being the Victor Herbert Memorial Contest for



GEORGE CASTELLE

singers, which was held in New York last week by the  
 National Opera Club of America, Baroness Katherine Von  
 Klenner, president.

At this time three Castelle pupils were awarded prizes,  
 Elsie C. Hurley, soprano, and Miriam Mervis, contralto,  
 receiving first awards of a gold medal and \$100, and James  
 Wilkinson, baritone, a second prize of a silver medal.

Although this is by no means a new honor for the promi-  
 nent Baltimore teacher, it must be continually gratifying to  
 him, however, to have his pupils thus singled out. And,  
 of course, much credit also is due Mrs. Castelle, who came  
 to New York with the young artists to give them moral  
 support and to act as their accompanist.

**Fraternal Association of Musicians' Program**

The program of the Fraternal Association of Musicians,  
 which was scheduled for February 26, to be given by Leslie  
 Hodgson, pianist; Kathryn Cryslar, contralto; Margaret  
 Hotz, accompanist, was postponed owing to the inclement  
 weather which had kept many members away. An impromptu  
 program was performed by some of those present, including  
 Leila Hearne Cannes, who accompanied Alexander Mac-  
 Kenzie, baritone. Clara A. Korn played the accompani-  
 ments for Rose Paliero, soprano, and Louis Sajous, baritone,  
 also several piano solos of her own, as well as duets with  
 Mme. Cannes.

**Music at Calvary Episcopal Church**

John Bland's choir at Calvary Episcopal Church will sing  
 Dvorak's Stabat Mater on Sunday evening, March 24. The  
 soloists are: Margaret Olsen, soprano; Elizabeth Lennox,  
 contralto; Charles Stratton, tenor, and James Price, bari-  
 tone. Mr. Bland's program on Easter Day at eleven o'clock  
 will include: The Strife is O'er, Rathbone; Kyrie, Credo  
 and Sanctus in E flat, Crist; Behold, Ye Despisers, Parker;  
 Hallelujah Chorus, Handel. There will be an orchestra of  
 trumpets and tympani.

**JOSEFIN HARTMAN VOLLMER**

COACH AND ACCOMPANIST  
 "The perfect accompanist."—Mme. Schumann-Heink.  
 215 West 75th St., New York City. Phone: Trafalgar 3977

**JOSEPH WOLFE**

BARITONE  
 Vocal Teacher and Coach  
 Studio: 238 West 106th St., N. Y. Tel.: Clarkson 3625

**J. T. K. I. J. I. A. N.**

VIOLIN STUDIOS  
 ADVANCED STUDENTS AND BEGINNERS  
 166 West 87th Street, New York City Tel. Schuyler 2989

**PILAR MORIN** Voice Production

Coaching in French, Italian and English Opera  
 Mise-en-Scene for Opera  
 Studio of the Theater: 338 Central Park West, New York. Tel. 4348 Schuyler

**CARL BUSCH**

Cantata "The Hunter's Horn"  
 For Baritone, 2 Horns, Woman's Chorus and Piano  
 H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

**CHASE**

318 W. 84th Street, N. Y. VOICE TEACHER—Coach—Accompanist. Endicott 5644

**RAYMOND BAUMAN**

ACCOMPANIST  
 TEACHER — COMPOSER — PIANIST  
 Studio: 159 Riverside Drive, New York City. Tel. Schuyler 5800-9823

**M. VON STEUBEN**

SOPRANO  
 Leading Soprano—Philharmonic Band of Newark  
 Mgt. ARTHUR CULBERTSON, 33 West 42nd Street, New York

**M. MISCHAKOFF**

Concert Master of the Philadelphia Orchestra, Stokowski, conductor  
 New York Studio  
 701 Carnegie Hall  
 Circle 1350 Philadelphia, Pa.  
 Spruce 5672

**ROSA LOW**

Lyric Soprano

Management: R. E. JOHNSTON  
 1451 Broadway New York City

Celebrated Spanish  
 Piano Virtuoso  
 Teacher of Many  
 Famous Pianists

**JONÁS**

19 West 85th Street,  
 New York  
 Telephone: Endicott 2084

**HILDA GRACE GELLING**

Teacher of Singing

Associated with Percy Rector Stephens  
 Studios: 215 West 96th St., New York  
 Tel. Riverside 5143

**RAYMOND**

Mezzo-Soprano  
 CONCERT, ORATORIO, OPERA

Address:  
 571 WEST 139TH STREET, NEW YORK  
 Telephone: Audubon 1470

**MARGARET RIEGELMANN**

SOPRANO

Personal Representative:  
 BARNET GOLD  
 320 Manhattan Ave. New York  
 Telephone: Monument 4655

**BUTCHER**

Organist and Choral Conductor  
 STUDIOS: 129 E. 58th St., New York City  
 Westfield, New Jersey  
 Pittsfield, Mass.

**CANDEE**

Soprano

Mgt.: Harry & Arthur Culbertson  
 33 W. 42nd St. New York City



### Lucile Lawrence as Concert Artist, Teacher and Composer

On February 24 Lucile Lawrence appeared as soloist with the well known wind players of the Boston Symphony Orchestra, playing Salzedo's concerto for harp and wind instruments.



LUCILE LAWRENCE

On March 20 she was the soloist at the ninth annual National Harp Festival, held this year in Cincinnati. March 28 and 30 will find her as soloist with the Cleveland Orchestra; the works to be presented by the orchestra will be Salzedo's The Enchanted Isle and Ravel's Introduction and Allegro. Upon her return from the West in April, Miss Lawrence will give a recital in Philadelphia and will go on tour with the Lawrence Harp Quintette in the states of New York and New Jersey.

It is interesting to note the tremendous public interest in these concerts which present the harp in its true light, that of an instrument of unlimited possibilities. As witness of this fact, the Lawrence Harp Quintette contem-

plates one of the most interesting tours of its kind in the country next season. Concert Management Harry and Arthur Culbertson is now completing engagements for this organization which are to include appearances during the entire months of October and November in the Middle West alone, and will, in all probability, cover the states of West Virginia, Ohio, Indiana, Iowa, Illinois, Minnesota, North and South Dakota, Wisconsin and Michigan.

The members of the Lawrence Harp Quintette are Lucile Lawrence, founder-director; Marietta Bitter, well known especially in New York and also in Vienna, Austria, where she has appeared in recital assisted by the Wiener-Streich Quartet; Grace Weymer, teacher of the harp at the College of Fine Arts, Syracuse (N. Y.) University; Thurema Sokol, who began her career in Mexico City, Mexico, and is now teaching at the Walton School in New York City, and Eleanor Shaffner, teacher of the harp at Salem College, Winston-Salem, N. C., who is considered one of the most able teachers in the South.

Besides touring extensively, Miss Lawrence also holds classes both in New York and Philadelphia, where she has special courses for teachers. Her book, Method for the Harp, written in collaboration with Carlos Salzedo, which is to be published by G. Schirmer next month, is being eagerly awaited by harpists throughout the country.

### Dinner for Sigmund Herzog

The vice-president of The Bohemians and secretary of the Musicians' Foundation, Sigmund Herzog, was honored with a dinner given to him and sixty other guests at the Hotel Warwick last Sunday evening by Siegfried Kahn. Mr. Herzog also is a pianist, teacher, and composer, and two of his early works for piano, Tribulation, and Submission, were played by Clarence Adler, explained comically by Dr. Sigmund Spaeth, and then heard in a tremendously clever jazz arrangement made by Tony Glade, and performed by a small orchestra. Wallace Cox sang a song called Old Man Herzog, a travesty of Old Man River. Speeches were made by toastmaster Rubin Goldmark, William J. Henderson, Herbert Witherspoon, Ernest Hutcheson, Leonard Lieblich, Walter Damrosch, Mr. Herzog, and the host. Gardiner Lamson read a tribute written by Fanny Hurst, and the toastmaster read many telegrams received from points as far apart as San Francisco and Athens, Greece.

Among other musicians present were Francis Rogers, Alexander Siloti, Harold Bauer, Josef Stransky, George Gershwin, John Erskine, William Willeke, Evsei Belouseff, George Enesco, Andreas Dippel, Iwan d'Archambeau, James Friskin, August Fraemcke, Paolo Gallico, Hugo Gruenwald, Alexander Lambert, Josef Lhevinne, George Meader, Nicholas Moldevan, Carl Friedberg, Gustav Saenger, Martinus Sieveking, Antonio Scotti, Albert von Doenhoff, Olin Downes.

### Rodzinski Conducts Los Angeles Orchestra

Following the concert in New York on March 8 by the Curtis Institute of Music Orchestra, of which he is conductor, Dr. Artur Rodzinski left immediately for Los Angeles to conduct a series of concerts given by the Los Angeles Philharmonic Orchestra. He will return to Philadelphia in time to direct the performance of The Barber of Seville, to be presented by the Philadelphia Grand Opera Company on the evening of March 28. Besides the above mentioned activities, this energetic young conductor also is musical director of the Stanley Music Club of Philadelphia.

### Ralph Wolfe Over Baldwin Hour

On Easter Night, Ralph Wolfe, young pianist from Virginia, whose New York debut recital was an outstanding success, will broadcast on the Baldwin Hour. His strength of interpretation and clarity of tonal beauty have given him a start in the musical world.

### THE ELSHUCO TRIO OF NEW YORK

"This organization has contributed much to the delight of lovers of chamber-music, both by its finished and scholarly interpretation of familiar classics, and by its introduction of significant works by modern composers."—N. Y. Times.

The Elshuco Trio uses the Steinway piano and records for the Brunswick Co.

## PASQUALE AMATO

Leading Baritone of the Metropolitan Opera Company for the Past 16 Years

### STUDIO: HOTEL ANSONIA, NEW YORK

Telephone Susquehanna 9105—

By Appointment Only

Several Artists of the Metropolitan Are Now Studying with Mr. Amato

**VOICE — REPERTOIRE — INTERPRETATION — OPERA — CONCERT**

## AMERICAN ACADEMY of DRAMATIC ARTS

Founded 1884 by Franklin H. Sargent

For 45 Years America's Leading Institution for Dramatic and Expressional Training

Prepares for Acting, Teaching, Directing

**SPRING TERM OPENS APRIL 1st**

Catalogue describing all courses

ROOM 260

**CARNEGIE HALL, NEW YORK CITY**

## CLARE OSBORNE REED

**Pianist—Artist Teacher**

Director Columbia School of Music

509 So. Wabash Ave., Chicago, Ill.

## HAROLD LAND

**Baritone — CONCERT ORATORIO — FESTIVAL**

Address: The Harold Land Management

400 North Broadway, Yonkers, N. Y.

## MARGARET BOVARD

**SOPRANO**

Care of MUSICAL COURIER, 113 West 57th Street, New York

## Wilson LAMB

**BARITONE TEACHER OF VOICE**

Available for Concert, Recital and Oratorio

Studio: Metropolitan Building, Orange, N. Y.

N. Y. Branch: 105 West 130th Street

## GEORGE BRANDT

**Tenor**

189 Claremont Ave., N. Y.

MONUMENT 2003 and CATHEDRAL 6873

## KATHARINE IVES

**CONCERT PIANIST**

Season 1928-29

Now Booking

119 West 57th St., New York. Tel: Circle 10063

## WALTER PLOCK

**CONCERT ORATORIO FESTIVAL**

1412 Steinway Hall, New York

## ANNA HAMLIN

**Soprano**

Chicago Civic Opera Company

Seasons { 1926—1927  
1927—1928

Touring Europe present season

MANAGEMENT MARGUERITE EASTER

119 West 57th Street

New York

## Frantz PROSCHOWSKI

# SUMMER MASTER CLASSES

**KANSAS CITY, MO.**

From June 3 to July 6

For further information address

W. A. Fritschy

225 Bryant Bldg., Kansas City, Mo.

**CHICAGO, ILLINOIS**

From July 8 to Aug. 10

For further information address

Glenn Dillard Gunn School of Music

Fine Arts Building, Chicago, Ill.

**NEW YORK CITY**

Classes will be conducted as usual throughout the summer by associate teachers

Francesca Proschowski and Glenn Drake

Address Secretary, 74 Riverside Drive, New York City



## William KROLL - Willeke - Giorni

Messrs. Kroll, Willeke and Giorni whose position is paramount among similar ensembles, played with skill, with taste and with feeling, as is their custom."—Brooklyn Eagle.

Management: Emma Jeannette Brazier,  
100 West 80th St., New York, N. Y.

**RICHARD BUHLIG, Pianist**

Teaching in New York City, Winter-Spring, 1928-29  
Address Secretary of Richard Buhlig, Room 1511, Steinway Hall, New York City

**ENRICA CLAY DILLON** STUDIO of ACTING

Coaching for Professional Singers—Opera and Light Opera  
By Appointment: 15 West 67th St., New York City  
Phone: Busquebonna 7670—Trafalgar 1162

**STURANI** Studio: 43 West 86th St., New York

Voice Culture Operatic Coaching Telephone: 7530 Schuyler

**STEPHEN TOWNSEND**

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, Philharmonic-Symphony Chorus.

**VINCENT V. HUBBARD**

Successor to ARTHUR J. HUBBARD (Retired)  
Vocal Technique, Diction, Coaching, Program Building  
First Assistant: Dr. George L. Dwyer  
246 Huntington Ave. Boston, Mass.

**Estelle LIEBLING**

SOPRANO

Studio: 145 West 55th St., New York Tel.: 1767 Circle

**ELIZABETH QUAILE** Teacher of Piano

Classes in Pedagogy and Interpretation  
22 East 89th Street : : : New York

**EDGAR STILLMAN-KELLEY**

STEINWAY HALL - NEW YORK, N. Y.

MARGHERITA  
**SALVI**  
Coloratura Soprano  
Chicago Civic Opera Company


**Mme. Martha BRAARUD**

TEACHER OF SINGING

257 West 86th St., New York Tel. Endicott 1938

EDWIN ORLANDO  
**SWAIN**  
BARITONE  
Mgt: ANNIE FRIEDBERG Fisk Building, New York


**NANÀ GENOVESE**

MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO  
322 West 72nd Street New York

**ANNA CASE**  
Famous American Soprano  
Exclusive Management:  
R. E. Johnston, 1451 Broadway, New York.



**GIGLI**  
Exclusive Management  
R. E. JOHNSTON  
1451 Broadway  
New York  
Victor Records Vitaphone  
Hardman Piano

**NORMAL SESSIONS**

Feel Music—Know Music—Express Music  
Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.

Sight Singing without "Do re me," "Intervals," "Numbers."

Send \$2 for Rhythm Lesson One and Constructive Music Book.

Associate Teachers in Every State.

Send for catalogue and Guest Card

Address

EFFA ELLIS PERFIELD  
121 Madison Ave. (30th St.) New York City  
Phone Ashland 8551

**Kurt Wanieck, Pianist and Teacher of Piano**

As a member of the faculty of the American Conservatory of Chicago, Ill., for many years, Mr. Wanieck enjoys the distinction of being an outstanding figure in the piano department and has reached the status of being one of Chicago's few really brilliant pianists, as well as highly cultured musicians. As a pedagogue he possesses distinctive powers in bringing out all the innate talent possessed by the pupil, which alone entitles him to a high place in the music world and the conservatory. In fact, it is conceded that profuse adjectives are superfluous in giving expression to his pedagogic worth. His pupils have taken high honors at the American Conservatory.

Mr. Wanieck's schooling as both pianist and teacher in the higher art of piano manipulation and interpretation has long been unquestioned, demonstrated through the long



KURT WANIECK

list of artist pupils produced by him, which has been recently augmented in the person of Vera Gillette, who was heard at the last Artists' concert in Orchestra Hall, Chicago, during a performance given by exceptional artist pupils of the American Conservatory. Miss Gillette gained the acclaim of both audience and press.

**MacPherson-Ross Tour Successful**

The western tour of Louise MacPherson and Claire Ross, two-piano recitalists, which was recently terminated, proved to be a great artistic success. The newspapers of the cities in which they appeared were unanimous in their praise of these two young ladies, who have made a name for themselves wherever they have played.

Nothing further need be said of these two artists than was stated in the different newspapers during their tour. The Montana Standard commented in part: "The inspiring piano program given before a delighted and appreciative audience by two sterling pianists, Louise MacPherson and Claire Ross, was an event of which the musical talent in any city might be more than proud. These two finished artists, who have won recognition throughout the country, presented one of the most enjoyable concerts ever given here for two pianos." The Montana Free Press said: "Both artists were wonderfully together and sympathetic in their interpretations of the delightful and splendidly arranged program, without submerging their own individuality as soloists." The Dillon Post stated: "Dillon music lovers enjoyed one of the most delightful concerts heard in this city in several years last night, when Louise MacPherson and Claire Ross presented a two-piano recital. Their rendering of the most difficult compositions was a revelation, both showing superb technique." The Butte Daily Post reported: "It is doubtful if there are two artists to be heard at two pianos that could give the delight and pleasure which was presented in last evening's program. Splendid tonal quality, fluent, brilliant technic, and again warmth, emotion and sentiment arose as the composition demanded. Rhythmical precision was dominant, making it appear as if but one artist was performing. The program was splendidly arranged, taking in the various schools and periods and in such order as to satisfy all true musicians and also be comprehensible to the less initiated."

On their way East they were heard in recital at Evanston, Ind., on March 7, where again they received the plaudits of the critics and the applause of their audience. The coming season should bring forth many appearances of these two young ladies in recital throughout the country before capacity audiences.

**A New String Quartet by Luening**

Otto Luening has completed a quartet for two violins, viola and cello. The new work is in three movements, the first two of which are played without pause. Lyric in style, the work has a definite melodic appeal departing somewhat from the more austere polyphonic style of the composer's two earlier quartets. The first one of these, of which the material for one movement was conceived by the composer at the age of fifteen, is known to audiences in Berlin and Chicago and was one of the first American works to be played in Berlin after the war. The interpreters then were the Roth Quartet, now well known to Americans.

**YEATMAN GRIFFITH** Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS

Studies, 62 West 70th St., New York City - Tel. Endicott 8144

**ROXAS**  
Vocal coach to Martinelli and Teacher of Della Samoloff of Chicago Civic Opera  
Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle

**Walter Henry Hall**  
Professor of Choral Music, Columbia University  
Address 39 Claremont Ave.

**WINIFRED PLETTS**

COLORATURA SOPRANO

Mgt.: Annie Friedberg, Fisk Bldg., New York

**William S. BRADY**

TEACHER OF SINGING

Studio: 137 West 86th St., New York Tel. Schuyler 3580

**MARIE SUNDELIUS** Soprano

With the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall 113 West 57th Street New York

**ELSA LEHMAN**

INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH  
Miss Lehman's work is especially adapted for Clubs and Social Functions  
For full particulars address: 427 Park Avenue, New York

**Edwin Franko Goldman**

CONDUCTOR THE GOLDMAN BAND

"A Symphony Orchestra in Brass"

Personal address: 202 Riverside Drive, New York

**ANITA FONTAINE**

ACCOMPANIST—COACH

817 Steinway Hall, New York Tel. Sedgwick 5372

**JOHN HEATH**

PIANIST

Studio, 45ter rue des Accacias, PARIS, May until January  
Villa Martine, Beaulieu sur Mer, France, January until May

**ADAM KURYLO**

CONCERT VIOLINIST

Metropolitan Opera House Bldg., 1425 B'way, N.Y. Phone: Penn. 2634

**DIMITRIE CUCLIN**

Commander—Order of the Crown of Roumania

VIOLINIST—TEACHER—COMPOSER

2315 UNIVERSITY AVE., NEW YORK CITY Tel. Kellogg 6488

**J. C. VAN HULSTEYN**

VIOLINIST


Representative of the Ecole Normale de Musique, Paris  
Examination and preparation. Authorized by Mr. Thibaud to recommend selected students for his master class  
Address: Care of Peabody Conservatory, Baltimore, Md.

**HEMPPEL**

Management: R. E. JOHNSTON

1451 Broadway, New York  
Steinway Piano

**MARGARET SHOTWELL**  
PIANIST  
Exclusive Management  
R. E. JOHNSTON  
1451 Broadway New York City


**ISABEL MOLTER**

DRAMATIC SOPRANO  
RECITAL MANAGEMENT ARTHUR JUDSON  
Steinway Hall, New York City

**VIOLINS**  
That charmed the "LOUIS." Rare old violins of established authenticity  
**WURLITZER**  
CINCINNATI 251 E. Fourth St. NEW YORK 159 W. 42nd St. CHICAGO 329 S. Wabash Ave.





### Blair Neale Anent Accompanying

"One of the first great steps forward for the accompanist came not many years ago," remarked Blair Neale recently, "when some of the big singers and instrumentalists, recognizing the worth and value of the accompanist, began to put the accompanist's name at the head of their programs next to their own. Then the critics began to give more notice and acknowledgment to the important part played by the accompanist until now audiences are taking serious interest in their work and are not completely lost in the soloist to the exclusion of the accompanist. In fact, some of our well known accompanists are actually engaged by many of the artists both for their reputations and for the added drawing power with the audience."

"Another situation has arisen among accompanists which is interesting," continued Mr. Neale. "Many artists, particularly singers, desire to have their accompanists play a group or two of solos. Some like to have the contrast of the piano solos, others like a rest between groups of longer duration than a straight recital would permit without boring the audience, and still others prefer singing only three or four groups instead of four or five, and if the accompanist did not play a group or two the programs would be too short. This new idea gives the accompanist an opportunity to revert to what he may very much have desired to do all along. At any rate, Edward Johnson has proven my opportunity for the solo work I have always wanted to do, and I have greatly enjoyed and appreciated being able to play a group of solos at his recitals, as has been my privilege to do at many of his appearances during the past year."

Mr. Neale believes that solo playing keeps the pianist in first class condition for accompanying; that it is an inspirational work and gives one something more to work for than the routine idea embodied in merely the thought of accompanying. By this, he declared that he does not wish to be little accompanying, but that on the contrary he believes that it is so fine an art that those who are engaged in it ought constantly to seek new or different modes of bringing it to an ever higher standard.

"In my own particular case," said Mr. Neale, "with Edward Johnson I not only have opportunity to play solos at recitals but our practice never gets dull because we intersperse concert program songs with rehearsals of operatic arias and entire scores. The work is so variegated that contrast asserts itself without our doing anything about it. It is stimulating to have to aid a little in the tremendous work Mr. Johnson is doing, to watch him pick up an opera he has not sung or even seen in a year or more and be ready with it for the Metropolitan in about twenty-four hours. Three or four operas in seven or eight or nine days is just nothing. He learned Louise a year ago in Ravinia in three weeks. He is getting used to learning at least three operas in about as many months while singing other operas all the time, oftener than twice a week on the stage, and daily in rehearsals. It is hard work of course, but it is stirring and inspirational, particularly the modern operas with their severe tests in tonality and antithetical tempi."

### Five Arts Club Features New Quartette

At its fifth monthly musicale of the current season. The Five Arts Club, of which Mrs. Stefanie Gloeckner is president and founder, presented "The Operatic Ensemble of the Five Arts Club," a new quartette that delighted the largest audience that has ever attended the Five Arts musicales. Each succeeding musicale finds many new faces among the audience, the faces of new members and prospective members who are willing and anxious to co-operate with Mrs. Gloeckner in the worthy work she is doing for the young and unknown artists.

The guests of honor at this musicale, which was held at the Waldorf Astoria Hotel in New York on March 4, included the presidents of many of New York's largest and most active clubs. The presidents were welcomed by Mrs. Gloeckner in her own inimitable way. The new quartette is made up of Carolyn Jose, soprano; Gertrude Holmgren, contralto; Ivan Velikanoff, tenor, and Stefan Kozakevich, baritone. Although they had less than two weeks in which to rehearse, the quartette was very well blended and presented their program in a manner that surprised and delighted every member of the audience. The insistent applause continued long after each number was finished. Miss Jose has a beautiful soprano voice, coupled with a personality and stage presence that mark her as a born actress as well as singer. She is well suited for operatic work and belongs in that field. Miss Holmgren, who is a pupil of Amy Ellerman, displayed a contralto voice of good tonal quality with sufficient power in reserve. Slightly nervous at first, Miss Holmgren soon overcame this handicap and went ahead with the assurance of a veteran. Her work in the quartet numbers was exceptionally fine.

Mr. Velikanoff was formerly a member of the Moscow Art Theater and has an exceptionally powerful voice that would be at its best in an immense auditorium. His solo,

O, Paradiso from L'Africaine was a revelation as to range and power. Mr. Kozakevich, who has been heard with the Detroit Symphony and Cleveland orchestras, is a baritone with a delightful bell-like tonal quality. His stage presence proved that he has had much experience before large audiences. Much may be expected from Mr. Kozakevich. Not a little of the success of the quartet can be credited to Willard Sektberg, accompanist, who played the scores faultlessly. Mme. Anna Barnouw, English reader and lecturer of note, told the audience that she is going to form the Theater School of the Five Arts Club. Great things can be expected from any theater school under Mme. Barnouw's direction. The program ended with a scene from the current play, The Broken Chain, featuring Mary Fowler and Frank McGlynn. Many new members are being added to the roster of the Five Arts Club, and Mrs. Gloeckner's dream is fast becoming a realization. One thousand members by the end of this year is her goal.

### Fernanda Doria With Beckhard & Macfarlane

Beckhard & Macfarlane, Inc., announce the addition of Fernanda Doria, American mezzo-soprano, to the list of artists under this management. Miss Doria has recently returned from a sojourn of four years in Italy, where she has been successfully engaged in operatic and concert work.

In the variety of her racial inheritances, this artist provides an interesting case for those ethnologists who are striving to determine exact characteristics of the American type. Miss Doria was born in San Francisco, and in the three generations of her ancestors resident in the United States she counts six distinct racial strains—English, French, Italian, Spanish, Dutch and Irish. To this blend of diverse



## EUROPEAN CAREERS FOR AMERICAN TALENT!

WE arrange Concert Tours for ALL of Europe.  
WE place you with the LEADING Orchestras and Opera Houses.  
WE book Recitals in ALL Principal Cities of Europe.  
WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT.  
WRITE US IN ENGLISH

### ITHMA

INTERNATIONAL MUSICAL AND  
THEATRICAL AGENCY

"The Youngest and Most Active"

Artistic Director: PAUL BECHERT  
Sole Agents for Leading Artists  
SCHELLINGGASSE 12, VIENNA I Cables: MUSIKITHMA

stocks she attributes the mobile temperament and versatile artistry which have contributed to her success.

Miss Doria's early musical education was entirely American, her vocal studies having been pursued in San Francisco and New York. She also began her career on the operatic stage in this country, singing for several seasons as a guest artist with the San Carlo Grand Opera Company. These experiences were followed by a tour with the Scotti Grand Opera Company, and an engagement of four months with the stellar organization assembled in Mexico City for the centennial celebration of Mexican independence, the artists having been selected for the most part from the rosters of the Chicago, Metropolitan, and La Scala companies. Just previous to her departure for Europe, in 1924, she sang for a season with the Chicago Opera.

After filling a number of recital engagements in London and Paris, Miss Doria went to Italy for further study. Her Italian debut in opera was made in Catania, Sicily, in the role of Carmen, with so marked a success that she was in immediate demand for appearances in other cities. In addition to her operatic work she concertized widely in the peninsula. One of her recitals in Milan was under the patronage of Queen Elena. Among her cherished possessions are a testimonial from the city of Milan and a Fascist medal, both of which were presented to her in appreciation of her services at benefit concerts.

### American Academy's Sixth Matinee

Station YYYYY (comedy, by Tarkington) and The Last of Mrs. Cheyne (comedy, by Lonsdale) were performed by the 1928-1929 senior students of the American Academy of Dramatic Arts, at the Lyceum Theater, New York, March 1. A large audience appreciated the splendid acting of the students. Rosalind Russell as Mrs. Cheyne had all the poise and charm of a full fledged actress, and was splendidly supported by the entire cast; the feminine members, especially satisfying to eye and ear, were Gayle Nelson, Augusta Miner, Phyllis Barchard, Agnes Moorehead, and Sheila Hunt. Jack

Lee was a first class butler-crook. The opening comedy gave Edwin Gilcher opportunity, and he distinguished himself, others being Dorothy Sills, Melva Morehouse, Frances Kain, Vivian MacGill, Kenneth Williamson, Raphael Gerard and Henry Adams.

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS

### Marion Bauer

Star Trysts.....Olive Nevin, Chicago  
Orientale.....Clara Edmunds-Hemingway, Gary, Ind.

### Robert Braine

A Violet In Her Hair.....John Charles Thomas, New York  
Dawn Awakes.....Renée Schieber, New York; Eric Russell Cook, Chicago.  
That Day We Met.....Renée Schieber, New York

### Gena Branscombe

By St. Lawrence Water.....Eric Russell Cook, Chicago  
The Morning Wind.....Charles Russell Boud, Chicago  
When Twilight Weaves (Arrangement of Beethoven "Minuet")  
Trio for Women's Voices  
The West Pullman Women's Club Chorus, Chicago

### Mabel W. Daniels

Cherry Flowers.....Marion L. Hurd, Reading, Mass.  
The Lady of Dreams.....Marion L. Hurd, Reading, Mass.  
Song of the Persian Captive.....Marion L. Hurd, Reading, Mass.  
Daybreak.....Mary Ella Service, New London  
Eastern Song (Part Song for Women's Voices)  
Treble Clef Club, Beloit, Wis.

### Arthur Foote

O, Swallow, Swallow, Flying South.....Marion L. Hurd, Reading, Mass.  
I'm Wearing Awa'.....Marion L. Hurd, Reading, Mass.  
Recessional (God of our Fathers). Part Song for Men's Voices  
Swift & Company Chorus, Lake Forest, Ill.  
Bedouin Song (Part Song).....Harvester Choral Society, Chicago

### Francis Hopkinson

From "The First American Composer," edited and augmented by  
Harold Vincent Milligan  
O'er the Hills Far Away.....Olive Nevin, Chicago

### Anna Priscilla Risher

As In Old Gardens.....Clara Edmunds-Hemingway, Gary, Ind.  
Heart of Mine.....Edna Schaefer, Ottawa, Ill.

### Pianoforte Teachers' Society of Boston

Recital by William Dietrich Strong in Compositions of  
Edward MacDowell

Prelude, E minor Op. 10  
A. D. MDCXX  
Starlight  
From a German Forest  
The Joy of Autumn  
Sonata E minor, Op. 59 (Keltic)  
I. Maestoso II. Semplce teneramente III. Molto allegro  
To the Sea  
Novellette  
In Deep Woods  
Rigaudon  
Winter  
Hesitant  
From an Indian Lodge  
Indian Idyl  
Shadow Dance  
To a Water-lily  
Polonaise

### Worcester Pianoforte Teachers' Association

(A Program of Piano Music)  
Presented by G. A. Grant-Schaefer, Composer-Pianist  
Follow-on Studies (Book I, Nos. 4 and 15) (Book II, Nos. 1 and 12)  
(Book III, Nos. 4 and 15) (Melodious Studies, Nos. 2 and 7)  
Uncle Remus Stories—  
Uncle Remus; Br'r Fox; Plantation Dance; A Jolly Party;  
Bunny and the Tar Baby; Dream of Uncle Remus; A Ghost Story  
About Many Things—  
The Clock on the Wall; Our Canary; My Ship; About Mosquitoes;  
There was a Noisy Little Man; In Church (MSS)  
Musical Instruments—The Violon Cello; The Piano Tuner  
Our Girl Scouts (March); Up and Down Hill; Starry Night;  
Southwinds; Springtime Caprice; The Dancing Bear; Climbing  
Roses; A Pleasant Remembrance.  
Sprites—Water Nymphs; Forest Sprite; Moon Fairies.  
Paraphrases for Pianoforte of Favorite Melodies  
O Dear, What can the Matter Be? (Humoresque); Juanita  
(Mazurka); Varsoviana; Home, Sweet Home (Reverie); Pop!  
Goes the Weasel (Scherzo).  
French-Canadian Folksongs Arranged for the Piano  
On the Lumber Raft; The Mill Wheel; Bird at the Fountain;  
O Canada; The Crystal Streamlet; Blow, Wind, Blow.

### Helen Bock Commended

As an aftermath to Helen Bock's recent appearance as soloist with the Orpheus Club of Erie, Pa., the following letter was received by Annie Friedberg, her manager, from Charles Le Sueur, director of the club:

My dear Miss Friedberg:

On behalf of the Orpheus Male Chorus I want to thank you very much indeed for sending us such an excellent artist as Miss Helen Bock proved to be. She is the best of the younger pianists that have been around these parts for many a day, and she was recalled again and again at our concert last night.

Yours faithfully,  
(Signed) CHARLES LE SUEUR.

Miss Bock was highly praised by the critics for her work, as well as by Mr. Le Sueur, and will undoubtedly be heard soon again in Erie. Miss Bock's tentative plans call for a trip abroad this summer.

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Concert Violinist  
Resident in Seattle, 1519 3rd Ave.

**BAYS, BERNICE**  
Lyric Soprano  
Available for Concert, Church and Club  
Work  
504 Majestic Theatre Bldg., Los Angeles

**BOWES, MR. and MRS. CHARLES**  
Voice—Mise en scene  
446 South Grand View, Los Angeles

**COOK, ELSIE**  
Pianist  
California Representative of Tobias Mat-  
thay Piano School  
3325 Octavia St., San Francisco

**CORNISH SCHOOL OF MUSIC,  
INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**ENSEMBLE CONSERVATORY OF  
MUSIC**  
Emmaletta Vantine, Director.  
All Branches Taught. Dormitories.  
2058 No. Vermont Ave., Hollywood, Calif.

**JACQUES JOU-JERVILLE** of Paris  
Formerly Boston Opera  
and leading grand opera of France  
Private Voice Studios  
The McKelvey, Seattle, Wash.

**KANTNER SCHOOL OF SINGING**  
Clifford W. Kantner, Director  
306 Spring Street, Seattle, Washington

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
Member American Academy of Teachers of Singing, N. Y.  
912 W. 20th St., Los Angeles

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
713 Couch Building, Portland, Ore.

**S. T. EMBER, ROSA**  
"Producer of Vocal Artists"  
602 N. Highland Ave., Los Angeles

**SAN FRANCISCO CONSERVATORY  
OF MUSIC**  
ERNEST BLOCH, Director  
3435 Sacramento St., San Francisco

**THE CORA W. JENKINS SCHOOL  
OF MUSIC**  
46 Randwick Avenue, Oakland, Calif.  
Dept's.—Elementary, Intermediate and Artistry.  
Violin, Cello, Piano  
Teacher's training; special method

# HUGHES

PIANIST  
Management: HAENSEL & JONES, Steinway Hall, 113 W. 57th St.,  
Steinway Piano New York Duo-Art Records

## ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra  
"A fine musician."  
(Signed) FRITZ REINER.

## J. FRED WOLLE

CONCERT ORGANIST  
Bethlehem . . . . . Pennsylvania

## GEO ROBERTS

Artist—Accompanist  
Coach

875 Carnegie Hall, New York City.  
Tel. Circle 1350



## LUCREZIA

Direction

Maud Winthrop Gibbon  
129 West 48th Street  
New York City  
Phone Bryant 8400  
Baldwin Piano Victor Records

## WILLIAM ARKWELL

Baritone

Instruction in VOICE—REPERTOIRE—  
INTERPRETATION—OPERA—CONCERT.  
Summer Master Classes Starting July 8, 1929  
for Singers and Teachers  
CIRCULAR UPON REQUEST  
172 W. 79th St., N. Y. Tel. Susquehanna 5587



## GEORGE FERGUSON

Teacher of Singing  
106 Central Park West  
New York City

## CROZIER OZMUN

Soprano

Mgr.: H. C. SLER, Room 1306, 505 Fifth  
Ave., New York  
Phone: Van. 0526



Keep Fit—Be Examined Periodically

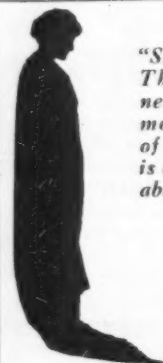
## Join VOICE HYGIENE CLUB, Inc.,

113 West 57th Street—Suite 1409-1410  
For Teachers, Singers, Voice Students, etc.  
Benefits: Enlist members to office medical treatment and advice, for any  
condition affecting the VOICE, NOSE, THROAT and EAR, between  
2 and 5 p. m. daily (except Sunday), Monday and Thursday evening 8 to 9.  
Lectures on Voice, Thursdays at 9 p. m.  
Membership fee Fifteen Dollars per annum.  
DR. JOHN J. LEVBARO, Medical Director. Circle 9593

## GIUSEPPE BAMBOSCHEK

Operatic Coach  
CONDUCTOR METROPOLITAN OPERA  
COMPANY

Personal Address  
Hotel Mayflower, Central Park W. at 61st St., N. Y.  
Columbus 0060



"She was in excellent voice.  
There is a caressing sweet-  
ness to her tone, and she is  
more than a mere dispenser  
of beautiful sound, for she  
is an interpreter of no mean  
ability."

The New York Evening Telegram  
said the above about May Peter-  
son, soprano, formerly Opera  
Comique and Metropolitan Opera  
Company.

Management: HAENSEL & JONES  
Steinway Hall, 113 West 57th St., New York  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

## London

(Continued from page 7)

Stanley Chapple; but whatever Delius has captured of the elusive spirit of the great city in his score was on this occasion lost in mere notes. There was, however, a good workmanlike performance of Beethoven's rarely heard triple concerto, played by members of the Budapest Trio, with the orchestra. What a beautiful work!

### BACHAUS AT HIS BEST

In the realm of pianism the palm this time goes to Wilhelm Bachaus, who has recaptured the London public to an altogether gratifying degree—gratifying not only to himself but to the critics, for it is always a real satisfaction when the public turns from the mere virtuoso to the serious, big artist of the classic type. It seems pretty clear now that that is the type of artist who succeeds with the backbone of the London musical world, for Bachaus drew one of the biggest audiences which the Queen's Hall has held this season.

The outstanding achievement at this concert was Bachaus' performance of Brahms' Paganini Variations, played not merely with outward brilliance but with a sense of structure which laid their inner secrets bare. Five other Brahms pieces (Intermezzi, etc.) preceded the variations and a group of Chopin, in which the most interesting item was the Polonaise-Fantaisie, followed. Hutcheson's arrangement of the Midsummer Night's Dream scherzo was brilliantly played. At the end the crowd, as in the good old Paderewski days, swarmed to the platform and kept the pianist playing for nearly an hour more.

That pianistic phenomenon, Shura Cherkassky, the sixteen-year-old Russian boy who rides the big war horses of the virtuosos with terrifying assurance, has given London a sample of his powers. The Liszt B minor sonata, the Chopin B minor scherzo, the Taussig arrangement of a big Bach organ toccata and fugue roll off his fingers with breath-taking brilliance and astounding ease, and even his playing of Beethoven's Appassionata Sonata commands wonder and respect. Here is a master of his craft prematurely finished, a prodigy such as has evidently not been heard in some years.

### RAE ROBERTSON AND ETHEL BARTLETT BUSY

Rae Robertson and Ethel Bartlett, that intrepid pair of duettists, are among the busiest and most ingratiating artists before the British public. Their most recent appearance here, at the Children's Concerts, was in a brilliant and eminently musicianly performance of Bach's double concerto in C minor.

Two young women pianists command our attention. Elsa Karen, a talented and temperamental Russian, has an almost masculine conception of Chopin and a subtlety of nuance and accent which are the unmistakable signs of real talent. Ruth Gourlay, an American girl, pupil of George Woodhouse, has just made an auspicious debut. Her fine mechanism and a remarkable degree of assurance and power do her teacher credit.

### KREISLER GOES CLASSICAL

At the Albert Hall the two heroes of the day are Kreisler and McCormack. Kreisler, after being criticized for the triviality of his programs, suddenly reverted to sonatas by Beethoven (the Kreutzer) and Saint-Saëns, and Bach's Chaconne. The audience was just as big, which proves that no great artist need stoop to conquer. The only other violinist of note to appear recently was Anton Maaskoff, who made a decidedly favorable impression with a big noble tone, excellent intonation and musicianly playing. His program included a Handel sonata, a Bach concerto and Bruch's Scotch Fantasy.

CESAR SAERCHINGER.

### Frank Waller Returns to Gunn School

Frank L. Waller has returned to the Gunn School of Music, Chicago, and resumed his coaching. Having acted as coach and accompanist for many of the best known opera and recital singers in America for many years, as well as having an unusual knowledge of vocal technique, Mr. Waller's services are in great demand, and some of the leading singers of Chicago are enrolled in his Interpretation class. In addition to this work, Glenn Dillard Gunn has asked Mr. Waller to open a school for conducting, announcement of which will be made in the near future.

Mr. Waller has just returned from a tour of the principal cities of the middle West, conducting the Freiburg Passion Play, the music of which is of great importance. His work was of such excellence that his name was featured in all advertising with George and Adolf Fasnacht, the two principal protagonists.

As in most large productions of this nature, the choruses and orchestras are local, but despite the handicap of few rehearsals, Mr. Waller was always singled out for generous praise by the critics. In Minneapolis the performances were given in the new Auditorium, holding 12,000 people, the large chorus being assembled and given some preliminary training by Stanley R. Avery.

Mr. Waller's ability to procure excellent results from the newly assembled choruses was noteworthy, and letters like the following one from Des Moines were a frequent occurrence: "The members of the Passion Play chorus wish to take this means of expressing to you their sincere appreciation for the opportunity of serving under your competent leadership during the Des Moines engagement. The association with you during the rehearsals and production will ever be remembered with the greatest of pleasure. Regardless of whatever this leather music bag may contain, it will always be filled to the brim with their esteem and good wishes."

### Eight Thousand See Mannes Conduct

There was an audience of over 8,000 at the second free symphony concert of the March series conducted by David Mannes at the Metropolitan Museum of Art. The concert, given on March 9, had the Pathétique Symphony of Tchaikowsky as the principal number. Other works given included the Beethoven Coriolanus Overture, Introduction and March from Coq d'Or, Bacchanale from Samson and Delilah, Tannhauser Overture. Quinto Maganini was heard as flute soloist in Barrere's arrangement of the Gluck minuet and melody from Orpheus.

# STEINWAY

The Instrument of  
the Immortals

Pay for  
it at your  
leisure  
but enjoy  
it now

A GREAT many people have discovered that limitations of income need not prevent their owning a really fine piano. It is now possible to obtain a Steinway with a 10% initial payment, and the balance will be extended over a period of two years.

You need not wait another single day to own a Steinway. You can have one now—delivered immediately in your home to delight and entertain you from this moment. There is a price and a model to suit your special need. See it at Steinway Hall—today.

A new Steinway piano can be bought  
from

\$875 up

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

## STEINWAY & SONS

STEINWAY HALL

109 West 57th Street, New York



### Something About the Mozarteum

The Mozarteum, a division of the American Society for the Cultivation of Classic Music, is headed by the Russian contralto, Mme. Anna Meitschik, formerly of the Metropolitan Opera Company. This organization has been recently incorporated and is sponsored by many notable Americans. The organization's purpose is to offer a series of classical



ANNA MEITSCHIK

concerts in New York City to permit the average layman to hear the best in music, performed by the best artists available, at a price within their means. It has for its aim to protect the integrity of the composer, the artists and the musical and aesthetic education of the music loving people.

The usual recital consists of the works of many composers, performed by one artist, vocalist or instrumentalist. Mme. Meitschik feels that this type of presentation has become obsolete and does not satisfy the audience. The Mozarteum plan is to present at each of its concerts just one composer whose vocal and instrumental works will be interpreted by many artists of recognized talent. Mme. Meitschik recognizes the value of the phonograph, the radio and the Vitaphone, as a means of appreciation of good music, but is fearful of these means tending to replace the desire for living music and living artistry. The Mozarteum, therefore, hopes to play a good part in the development of the musical education of the American people, offering living music and living artistry as often as possible. The aim is to bring to the vast army of music lovers, hitherto deprived of such opportunities, the inspiration of great music interpreted by great artists.

The Mozarteum is a joint enterprise of artist, composer

### OPPORTUNITY

#### AVAILABLE AS VOCAL SPECIALIST.

Successful, critically recognized long experience, Europe (Paris, Berlin, Milan) and America, as opera and concert baritone and leading vocal pedagogue various important musical institutions. Comprehensive, authoritative courses in singing and vocal literature. Address: "D. H. E." care of Musical Courier, 113 West 57th Street, New York.

and music-lover. It has been created on a membership fee of one dollar a year with an admission fee of fifty cents to each concert. The opening concert of The Mozarteum will be held at the Washington Irving High School in New York on the evening of March 29. This, the first of the series, will be a Franz Schubert program. The artists of the evening will be: A. Abileah and Emanuel Bay, pianists; E. Belousoff, cellist; Naoum Blinder, violinist; M. Machnes and R. Malavista, sopranos; Mme. Meitschik and R. Starkman, contraltos, and M. Rudinow, baritone. The second concert will present a Moussorgsky program, and the third, a program of the old Italian masters. Mme. Meitschik, under whose able direction this organization has come to be a reality, invites the cooperation of one and all to assist her in this tremendous task that she has undertaken for the advancement of good music.

### Chalfonte-Haddon Hall Musicales

The first of the series of March musicales given in the Vernon Room of Chalfonte-Haddon Hall in Atlantic City, N. J., took place on March 2, with Frieda Hempel, soprano; Erna Rubinstein, violinist, and Donald Pirnie, baritone, as soloists. Mme. Hempel sang with her accustomed artistry and intelligence, and with a joy and feeling for the music that made each of her numbers a keen delight. Miss Rubinstein's playing was marked by a fluent technic and a clearness and accuracy of tone, while Mr. Pirnie's resonant voice was under perfect control and was used with fine musical understanding. The success of this concert presaged well for the others to follow.

The concerts, five in number, are held each Saturday evening during the month. The soloists so far were as follows: March 9, Giuseppe De Luca, baritone; Emma Otero, soprano, and Paul Kochanski, violinist; March 16, Queena Mario, soprano; Everett Marshall, baritone, and Alberto Salvi, harpist. Those still to be heard are: March 23, Anna Case, soprano; Joseph Macpherson, bass, and Margaret Shotwell, pianist, and March 30, Richard Crooks, tenor; Carolina Segrera, soprano, and Walter Giesecking, pianist.

This is the seventh consecutive season for these concerts, the proceeds of which go toward the scholarship fund of the American Association of University Women. Much of the credit for the arrangement of this year's programs belongs to Adrian W. Phillips, who brought these musicales to their present high standard.

### La Forge-Berumen Studio Notes

The regular monthly recital of the La Forge-Berumen Studios, at Aeolian Hall, New York, on February 28, was attended as usual by a capacity audience. Elizabeth Andres, contralto, opened the program with a group of German songs, followed later by an English group, in both of which she sang with rare artistry, revealing a smooth, rich voice of wide range. Jesse Newgeon at the piano furnished equally artistic accompaniments. Mary Tippet, who has been heard on previous occasions, showed fine progress. Although her work on past appearances was highly commendable, she has made real strides along the road to perfection, at this recital singing with absolute ease and interpreting her songs with the taste and musical understanding of one beyond her sixteen years, while she was able supported at the piano by Beryl Blanch. Helen Marie Watson, pianist, showed evidence of the excellent technical foundation and training she has received. All of the participants were obliged to give encores.

### Master Institute Students Appear in Recital

There were evidences of excellent training and musicianship in the recent concert given by junior students of the Master Institute of United Arts in New York. The participants ranged in age from five years up, and offered solo numbers on piano, violin and cello, as well as ensemble pieces. The players were: Tiela Fine, Tom Robinson, James Mather, Louis Sheer, Muriel Greenberg, Janet Williams, Elsa Carillo, Fifi Lazaris, Cecil Webster, Diana de Roman, Bernice Feltenstein, Martin Webster, Selma Cashman, Janet Simon, Frieda Lazaris, Paul Moss, Ira Spector, Gladys Needles, Edward Trestman, Mark Robinson, Dorothy Blumberg and Sylvia Karlit. Even the youngest of these students showed poise and confidence and gave admirable musical and technical interpretations of the various numbers.

The young artists are pupils of Mr. and Mrs. Lichtmann, Miss Lichtmann and Ethel Pierce Thompson in piano, Mme. Bietor in violin, and Percy Such in cello ensemble.



GIACOMO LAURI-VOLPI,  
one of the high lights of the Metropolitan Opera this season was the Canio in Pagliacci of Giacomo Lauri-Volpi. (Photo by A. Bonnet.)

### Dilling Commended in Wilmington Letter

Haensel and Jones recently received the following letter, which is self-explanatory, from the Treasurer of the Wilmington, N. C., Community Concert Association: "May I express to you the great delight which we experienced in having Mildred Dilling, harpist, on our first concert of the season. Miss Dilling's playing was greeted with warm enthusiasm by an overflow audience, and she had, perforce, to play many encores before she was allowed to bid her listeners Au revoir, for we hope that it was not good bye, and that we may have the pleasure of having her with us again at some future concert. Quite evident was the fact that the impression she made here six years ago had lasted, as she was accorded a welcome which must have been gratifying to her."

### Dai Buell's Aquitania Recital

When other artists disappointed at the last minute because of illness, Dai Buell gave the whole ship's concert on board the Aquitania on February 5. She was introduced by Lord Waring and the recital resolved into one of her inimitable Causerie-Concerts and raised a record collection for the worthy cause, The International Seaman's and Sailor's Relief. The event proved to be a sensation.

Dai Buell is now in London, beginning an extensive European concert tour.

### Hovdesven at Mercersburg, Pa.

E. Arne Hovdesven, well known organist of New York, is now recitalist of the Academy Gothic Cathedral in Mercersburg, Pa. Mr. Hovdesven gives a recital each Sunday on the four-manual organ in the Cathedral. His fine technic and artistry have aroused much enthusiasm in his audiences, which are composed of visitors from many states. Mr. Hovdesven has given many private recitals to people of note, including parties from the White House.



### SUE HARVARD

Soprano

Address: 1412 Steinway Hall,  
New York, N. Y.

### L. LESLIE LOTH

PIANIST-COMPOSER

Teacher of Piano and Composition

Interviews by Appointment

Studio: CHICKERING HALL

29 West 57th St., N. Y. Phone Plaza 2690

### ENGINEERING AUDITORIUM

Available for Concerts, Recitals, Lectures, etc.

Rates Moderate

ACCOMMODATES 600

29 West 39th St., N. Y. C. Pennsylvania 9220



MAURICE

### MARECHAL

Soloist with the Philadelphia, Chicago, Minneapolis, St. Louis orchestras

NOW BOOKING - OCTOBER-DECEMBER - 1929

"... a master cellist."—New York Times (Olin Downes.)

"... an artist of uncommon grain."—Herald-Tribune (Gilman).

"Symphony brings back Marechal, greatest cellist."—Chicago American.

"Marechal is, like Casals, a superman on the cello."—Minneapolis Journal.

"A truly great cellist—one doubts if one has heard a more compelling tone."—St. Louis Globe-Democrat.

Management: Richard Copley, 10 East 43rd Street, New York City

### G. RESCHIGLIAN

OPERA AND CONCERT TENOR

Soloist—St. Vincent Ferrer, N. Y. C.

Vocal Studio—282 W. 79 St., N. Y. C. Tel. Edicott 8427

### ANNE YAGO

CONTRALTO

CONCERT — OPERA — ORATORIO

Address: 172 West 93rd St., N. Y. Riverside 9302

### HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer

SIoux CITY, IOWA

1215 Douglas Street

### Blair Neale

Pianist

Accompanist

Exclusively for

Edward Johnson

Address: 1417 Steinway  
Hall, New York



### OPPORTUNITIES

PART VOCAL SCHOLARSHIP offered by New York Musical Club with established teacher of reputation—also definite help towards a real career. Auditions now. Address "Z. A. R." care of MUSICAL COURIER, 113 West 57th Street, New York.

PHILIPP SCHARF, exponent of Otakar Sevcik, Franz Kneisel, Adolf Bak, and who recently gave a very successful recital at Carnegie Hall, New York, is available for a post in an orchestra or with a

school or conservatory. Studio: 50 West 67th Street, New York.

WANTED—Music Councilor for camp near New York City for 1929 season. June 1 to October 1, or during July and August. Girl desired for this position is one who appreciates camp life and outdoor sports, and is willing to consider this as part remuneration. References required. Address: "F. E. F." care of MUSICAL COURIER, 113 West 57th Street, New York.

STUDIO TO SUBLET—In a good location in the heart of Newark, well furnished studio with office; equipped for teaching, musical teas, lectures, etc.; may be sublet by the day or hour. Instrumentalists or dancer preferred. Studio is located near tubes and high school. Owner willing to cooperate in every way with tenant. Address: "L. D. G." care of MUSICAL COURIER, 113 West 57th Street, New York.

### The Vanderbilt Studios

of New York

Mabel Duble-Scheele, Proprietor

13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath, \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.

Telephones, Lexington 8998 and 10125

VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices

Under Expert Japanese Management

## THE STEINERT PIANOFORTE

*The Exclusive  
Piano*

**M. STEINERT & SONS**  
Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

## MATHUSHEK

*Grand, Upright and  
Player Pianos*

NEW HAVEN AND NEW YORK  
**MATHUSHEK PIANO MANUFACTURING CO.**  
132nd Street and Alexander Avenue  
New York City

## THE BAUER PIANO of Today

embodies the most highly developed principles of piano making tonally and structurally. It is a marvelous instrument. Its selling power is not the least important feature.

**JULIUS BAUER & CO.**  
Factory: 1335 Altgeld Street, Chicago, U.S.A.  
ESTABLISHED 1857

## MEHLIN PIANOS

The only substantial improvements in piano-tone production made in forty years are the result of Mehlin research. These improvements are embodied only in Mehlin Grands and Uprights—the highest development ever attained in the art and science of piano construction.

**PAUL G. MEHLIN & SONS**  
Wareroom  
509 Fifth Avenue (near 42d Street)  
New York  
Office and Factory: West New York, N. J.

## WING & SON

*Manufacturers of the*

## WING PIANO

*A musical instrument manufactured in the  
musical center of America for  
forty-nine years*

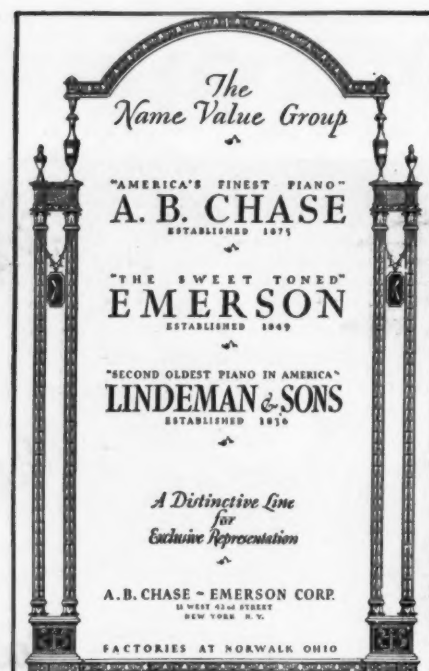
Factory and Offices:  
Ninth Ave., Hudson and 13th Streets  
New York

*The Finest Piano Action  
in the World*

## WESSELL, NICKEL & GROSS

*Gives the Pianist  
the Touch that Creates  
True Tone Color*

Manufactured in New York, U. S. A.



## THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

**Ivory Cutters Since 1834**

*Manufacturers of*

Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

## STIEFF PIANOS

*America's Finest Instruments  
Since 1842*

**CHAS. M. STIEFF, INC.**  
STIEFF HALL  
BALTIMORE, MD.

### Where to Buy

#### ACTION BRACKETS

**NASSAU ACTION BRACKETS**, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 263, Nassau, N.Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

#### ACTIONS

**WESSELL, NICKEL & GROSS**, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

#### BASS STRINGS

**KOCH, RUDOLPH C.**, manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

#### CASES, WOOD PARTS AND CARVINGS

**BRECKWOLDT, JULIUS, & CO.**, manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

#### MACHINERY

**WHITNEY, BAXTER D. & SON**, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

#### MUSIC ROLLS

**MEL-O-DEE HAND PLAYED MUSIC ROLLS**—Recordings by Broadway's acclaimed pianists...popular word rolls...two verses, three choruses...expression line...singing notes...printed words...lustrous paper...unbreakable metal flanges, japan finished. Big library. Quick selling programs. Highest quality, lowest prices. Write today for catalogs, prices. Melodee Music Co., Inc., Meriden, Conn.

#### PIANO HAMMERS

**VILIM, VINCENT**, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

#### PIANO PLATES

**AMERICAN PIANO PLATE COMPANY**. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

#### PLAYER LEATHERS

**ZEPHYR LEATHER**, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

#### SCARFS, STOOLS AND BENCHES

**S. E. OVERTON CO.**, manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

#### SPECIALTIES FOR AUTOMATICS

**MONARCH TOOL MANUFACTURING COMPANY**, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

#### STAINS AND FILLERS

**BEHLEN, H. & BRO.**, 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *The Future of the Radio—Will Its Appeal Endure While Broadcasting Is Used Primarily for Commercial Advertising?—The Merchandising Angle—Radio Profits vs. Piano Overhead—A Lesson from Past Piano History*

**Will the enthusiasm for the radio live under existing conditions of broadcasting?**

Living as do the broadcasters on advertising, there is a similarity to the earnings of the journalistic enterprises of the day, whether the daily, the weekly, the monthly or the various intervening publications that go out to the people to be read.

There have been great changes in the policies of publications as to advertising, with a subservience presenting that belittle standards of today as against those of the journalistic methods of the past. Instead of the editor of a publication being accepted as the responsible head, there now is a lack of personality outside the publishers that makes of the editors mere figure-heads. The business office dominates, with the cry, how can a paper exist without patronage, no matter how that patronage be obtained?

The workers on daily and weekly papers are poorly paid, for there is seemingly no effort to arrive at a competency in the work of writing the so-called news of the day. There is a sort of tin-horn glory in the working on a paper that closes the eyes of newspaper writers as to the compensation received.

#### Advertising Pays the Bills

With this as a start it may be possible to take up the subject of broadcasting and what will come to the radio through a declination on the part of the public that furnishes the same ground for advertising patronage the subscribers give to news publications. The listeners in to the broadcasters take on the same fundamental as to patronage even though there is no payment exacted as in the newspaper and other publications. The truth is that the cost of a copy of almost any publication that depends upon advertising patronage is about the same. Three cents for a big newspaper of fifty to sixty or more pages is nothing compared to the cost of the producing. The advertisers pay the loss as between production and selling price, for the distributors of the newspapers must earn enough to carry on the salvation of the papers they serve.

Mr. Ochs, of the New York Times, our greatest daily newspaper, in explaining the difference in costs of department store advertising and that of the smaller space users, claims that department store publicity is good news. This may be true, but if Mr. Ochs would but reduce the number of pages his paper lays before its readers, certain it is that a half-page advertisement would be of far more value than in the sixty or more pages on week days and two hundred and fifty or more pages on Sundays.

There will be some who will claim that no human being can read carefully daily papers of the size of the Times and gain any real information in the reading columns other than the glaring headlines calling attention to a robbery or a murder, with police news, so-called, predominating, and the political persiflage that all know to be about 99 per cent. untrustworthy.

The advertising pages are interesting, probably more real interesting than the reading columns with the tremendous piling up of reading matter that is overwhelming in its columns for lack of or real interest, with sports leading. The sporting editors receive the largest salaries, probably, on the different staffs. This is no doubt brought about because the sport writers must be experts and worthy of their hire. Enough has been said herewith to again go back to the radio and the broadcasters, the effort being made to compare the broadcasters with the newspapers of the day.

When there is something big on the air the radio listeners in form a larger public than does the daily

papers, so it is claimed. Just how long this will prevail is the problem that faces the broadcasters, and following this those who manufacture and sell radios. There is an immense business being done by the radio industrialists, although there are numbers of them falling by the wayside as the futility of competing with the great combinations forming that are being listed on stock dealings.

#### The New Combinations

The recent combine of the R C A with the Victor is a case in point. The Victor shows great earnings, and that predicates a large production. The R C A bringing the Victor under its control carries with the combine a capitalization of two billions, or the same as that of a recent combination of two banks in New York City. That the Victor has made much money and is now making it is evident, but much of this is said to be derived through exports; the England unit, combined with South American and Japan productions.

Piano dealers in this country did a thriving business in the heyday of the Victor when the talking machine and phonograph was a wonder just as the radio is a marvelous and mystifying thing today. But there is a lack of enthusiasm in the selling by the piano trade now. It is doubtful, so think many, that it will ever again manifest itself as it did when it was a marvel, just as mystifying, as is the radio today. At first people sold themselves, it not requiring any work on the part of the piano dealers to do anything but get out the records, or to show the machines, and wrap them up or deliver them, and the people did the rest. But when the novelty began to wear off, and it required work on the part of the piano dealers to make sales, they dropped the phonograph and the talking machine as they now are starting to do with the radio.

#### Unprotected Territory

What is the reason of the attitude of the piano dealers toward the radio as exhibiting itself today? Small, to be sure, is this declination, but it is here with us and growing. First, the radio manufacturers are placing their instruments in the hands of the butcher, the baker and the candlestick maker. The piano dealer with his expensive overhead, equal to that of piano selling, can not compete with the small stores where the overhead is about 75 per cent. less than that of the dealer in pianos. The manufacturers of the radio are said to be "hogging" all the profits on a 40 per cent. discount. The name values and retail prices of the radio makers are constantly before the people through publicity that is making the daily papers and magazines plethora of profits, thus dissipating the piano dealer of the profits that must be his if he can keep in the radio business within bounds as to overhead to meet the discounts.

The radio will soon be broadcasted to in other countries, there will arise the same troubles that are coming to the surface as to newspapers and magazine advertising, for broadcasting is kept alive by the news features of the day, with announcements of articles to sell like the advertising in the newspapers.

But how long will the present status of advertising be accepted by the people? Will the listeners in be contented with the thirty minute radio offering, which is started with a baritone voice extolling the merits of the advertiser's products in strident tones, this followed for thirteen minutes of music, good, bad and indifferent, then again a lapse of the entertainment with announcements by the same voice that splits the thirty minutes, and closing

with a sermon in the same monotonous voice that has permeated the air and the ears of the many who would like to have the music, the addresses, the news of the day, the prize fights, the baseball games, the other amusements that one can well await the morning papers to get the colorful reports of the experts that can be read by the eye, leaving the ears to rest themselves. The monotony of a speaker who may or may not know anything about what he is advertising, and which in the not distant future will outcries the usefulness of this form of advertising, for the listeners in will revolt and stop with exclamations reaching into the studios of the broadcasters, thus killing what now is a great publicity income.

#### Advertising vs. Entertainment

The radio has its usefulness in the giving a wide sweep to current events, but those who are claiming that there is too much announcer and too little good music and lectures can be met with the same reflections as to the newspapers that get out such big issues, with more pages than one has the strength to unfold each morning and evening, to say nothing of the lack of time to look at with anything like carefulness the reading columns. It is likewise the case of too much announcer that rends the ears and causes insomnia that means loss in efficiency to those who employ people to give their best, and this requiring sleep and rest.

The radio is bound to suffer unless the broadcasters arrive at something that will provide drawing powers to hold the attention of the people. To keep threshing over the music of the composers, which now has arrived at the saturation point, is something to think about. The popular, the jazz, etc., now is becoming so noisome that broadcasters are prohibiting compositions that have become threadbare. One broadcasting station will give something that makes a hit, and, pell mell, all the rest jump in and give the same stuff, until the listeners in begin complaining, this being the warning against this or that music coming from the air factories not to place it in the programmes again.

It will not be long before this nightly effort to give something new will not allow of working out to the satisfaction of those who listen in, which in effect will be but the same process of reasoning on the part of industrial and commercial enterprises to stop patronizing a publication that is losing its readers, or the magazines that are losing their subscribers.

#### The Danger Line

There is a danger line the broadcasters must consider. Let them study the work of the announcers. Let one of the men who have to do with the preparing of radio programmes take a stop watch and estimate the percentage of baritone talk of loud proportions with the music, or news events in the form of talks by men of ability. It will be found, if reasonable analysis be given the test, that there is no ear that can stand the iteration of the one-tone quality, with little to back it in the way of authoritative knowledge to hold the subscriber listeners in, the real radio customers.

The piano dealers are arriving at an understanding that the sale of radios, with the subsequent service troubles, is not a money-making article when its big money-maker, the piano, created the places for sale of the air receivers, and are slowly arriving at sane consideration of the profit and loss of the results, based on calculations on discounts and overheads.

The piano manufacturers seemingly are following the same line they did with the phonograph. For a while in the early history of the phonograph there was enough money wasted in attempting to take away from the big companies the manufacturing business they had built up through advertising during the days of the novelty demand. But the big companies prevailed. The would be competitors found the piano was good enough as a money maker, even though there was not as much to spend toward fostering something new at a loss.

Let piano men recall that this same prediction was made when the piano manufacturers



## Piano and Musical Instrument Section

began fooling with something they knew nothing about. Let them now take warnings as to the radio—let the radio men have it. Stick to pianos. They can be sold if only the attempts are made to sell them. Give the piano half a chance. Do not let the radio take up the time that belongs to the piano, for the same overhead can not spell profits.

Here is where the losses are to be found in the piano as to production and sales. It only requires a return to good business sense and the piano will do its duty. The radio will always be with us. No one can predict what it will do in the future. It is such a big business and it will continue, but no piano man can sell radios at the present discount and make money, for the overhead on a piano basis kills profits unless the piano overhead be eliminated and the 40 per cent. radio discount be met.

Study and compare the automobile dealers' plight—the sale of one piano will make more real cash money for the piano dealer than the selling of three automobiles with the boasted replacement for that means from one to seven trade-ins, and that means just so many separate sales to close the first sale of the new auto.

As Joe Vila, sporting editor of the New York Sun, says, "Don't bet on prize fights," or the same thing as to horse racing, at the end of his various reports of such events. Let me say here to the piano dealers, **Don't try to make profits selling radios on a 40 per cent. discount with overhead running the same percentage the selling of pianos involves.**

WILLIAM GEPPERT.

### A \$14,000,000 Consolidation

According to telegraphed reports from the Pacific Coast, a consolidation of interests has been arranged between Sherman-Clay & Co., of San Francisco, and the Platt Music Company, of Los Angeles. It is believed that this is the most important retail merger ever recorded in the history of the piano business. The purpose of the consolidation is stated as the desire of both contracting firms to increase their joint purchasing power. The arrangement will result in the new concern taking over all of the retail branches of both companies, which includes a chain of stores ranging from Los Angeles, Cal., to Seattle, Wash. The capitalization of the new organization will be \$14,000,000. Directly after concluding negotiations, Philip T. Clay, and Ben Platt, presidents respectively of Sherman, Clay & Co. and the Platt Music Company, left for New York for conferences with the manufacturers whose lines they represent. Further details of this tremendous move will be given in a later issue of the MUSICAL COURIER.

### Music on the Air

How many realize how much music goes out each day and night over the air? One might stop and consider the work of the programme makers. Also, how much money those who make the music for the programmes provided for the listeners in receive for their services. When the radio was first brought into the homes of the people the artists protested that there would be taken from them the work of providing music for pay, which meant that they would be the losers. Concerts would not be attended. The usual amount of protest was made, but all such pessimistic views were spoiled by the demonstration that was made when John McCormack "went on the air" one week, and the following Sunday gave a concert at Carnegie Hall and "turned them away" by the thousands. The radio is proving a great advertising asset for the musicians, and added to this are the earnings of the work the broadcasting stations give them in the tremendous number of programmes put on the air each week. As the demands increase, and this through the competition of the different stations, the musicians are more and more in demand, for it does seem as though the whole literature of music soon will be exhausted; but there is one thing to consider, and that is that good music can be repeated indefinitely. The more the great works of the composers are heard, the more often will they have to be played. The large symphony orchestras will find this to be true. The piano is utilized now in about 75 per cent. of the numbers of the programmes, and this in the end will place the "basic musical instrument" in its place in the homes of the people. So let the piano men utilize in their work in the readjusting the selling of pianos to what

is before us, and instead of denouncing the radio as an enemy, appropriate it as a means toward selling. How? Let each piano dealer solve the problem by exercising his selling ingenuity—the piano can not sell itself. The Baldwin is the first to realize the value of the radio broadcasting, and is receiving returns that are certainly gratifying. That is one illustration of accepting a condition and applying it. Others may find other methods.

### Vicious Radio Competition

Current rumor states that radio dealers are getting into some difficulties through the practice of placing a radio set in the home on trial. This method of selling was originated, it is believed, in the piano business in the early days. It proved its worth in many instances. By holding to the limitation on the time extended, piano dealers were able to rescue the instrument before it became damaged by careless usage, and so the losses due the necessity for repair were at a minimum. The radio, however, is an article much more liable to damage, due to the insatiable desire of radio owners to dig into the inner mechanism. Besides, the intense competition for radio sales seems to have led to a great laxity in the time allowed for home examination. Also, to add to the complexity of the situation, some radio dealers have taken a devious course, by getting the customer, under some pretense or other, to sign a sales contract. The Better Business Bureaus have taken the matter in hand, but up to the present have been able to correct only the most flagrant cases. All in all it appears that the path of the piano dealer in selling radio sets is not one strewn with roses. He is meeting with a more vicious type of competition, and that from dealers who are operating with a lower overhead, and who are, therefore, in a position to offer more substantial discounts, legitimately or otherwise. To paraphrase a well known proverb, "Neglecting the piano for the radio is 40 per cent. wise and 100 per cent. foolish."

### A Story With a Moral

The Packard Piano Company, of Ft. Wayne, Ind., reports an interesting episode, which is a good illustration of the viewpoint of that company as regards service. The report states that on Saturday evening, March 9, at about 7:15 p. m., a telegram was received stating that a Style X, mahogany grand was desired in Salina, Kansas, by 5 p. m. on the Monday following. After much scurrying around, enough men were found to condition the instrument on Saturday night and Sunday morning, so that the piano was actually shipped at 11:45 on Sunday. Beating the record of the man who carried the message to Garcia by several hours, the piano reached Salina at 4:50 p. m. on Monday, and at six the new owners were enjoying a home recital. If this does not set a record for rapid delivery, it certainly must come close to it. The Packard Piano Company, of course, is well equipped to take care of its customers under any and all circumstances. However, W. B. Marshall, salesmanager of the company, sees in this illustration a moral. It is: There are people in America who are still in a very great rush to have a fine piano delivered. As a corollary to that moral it might be added that when people want something in a hurry they really want it. What is all this talk about a declining demand for the piano?

### Music Roll History

One of the major reasons for the diminished popularity of the player has been the inferior rolls, especially those of the popular type. This opinion is in agreement with most of those most vitally concerned, although there are, of course, many other reasons which have also affected the business. It is curious to reflect back some fifteen or twenty years ago, when the popular roll first came into prominence. It may be forgotten by most, but it is true that there was a considerable struggle before the popular roll became a recognized sales factor. The earlier rolls, almost universally, were of a much higher type musically than the later and mechanically improved rolls. There was a tendency on the part of piano men to disregard the dance numbers. When by actual experiment it was proven that there existed a very real demand for music of the lighter variety, the song-and-dance roll came into its own. Player

sales boomed, and with them music rolls became profitable articles of commerce. Sweeping along with the tide, the type of popular music recorded changed to the popular rhythms of the day. Manufacturers strove for artificial arrangements, four hands with tremolo additions, until the music produced from the cheap rolls bore only a vague resemblance to music. The solid musical principles on which earlier rolls as the Rhythmoidik were based, were entirely forgotten. So convinced were manufacturers that "the lace curtain" arrangements were what the people wanted, they did not heed the growing rumble of discontent. As a consequence the player was left entirely without protection against the jazz orchestras when broadcasting came along. Jazz ruined the player roll, because at best the roll gave an inferior imitation of the real product. It seems now that the pendulum has started its reverse swing. People are turning from jazz, as is evidenced by the fact that a greater percentage of classical, and semi-classical, numbers are finding their way into popular radio broadcasts. Why not get in tune? The public wants real music, such as the player can afford, and actually did afford in its earliest days. But—people must be re-educated to the real musical possibilities of the player; and that requires really musical music rolls.

### Costly Selling

The diminishing popularity of the phonograph is reflected in the falling off in record sales. As a matter of fact, the record business, for many dealers, has fallen from the proud post of one of the producers of ready cash, to that of a liability. When the entire situation is analyzed, it will probably be found that the dealer is losing money in two ways, one being in the failure of the record department to pay for itself, and the other in the added handicap it places in the path of piano selling. For the convenience of chance customers, the record department is usually placed on the main floor, the most valuable space in the entire establishment, considered on a basis of comparative rentals. It occupies a good deal of this valuable space, for in addition to counter and cabinet facilities, a number of demonstration rooms are needed. It is true that these demonstration rooms serve also as a means of demonstrating the machines themselves, but this is an inconsiderable item as compared with the use to which they are ordinarily devoted. So prominent a post may have been necessary at one time, although even this is debatable, but certainly there is no excuse for it at the present. Rentals universally have skyrocketed, while the discount on records has remained constant. Likewise the exceedingly faulty system of taking care of exchanges, magnifies the danger of dead or unsalable stock. To the piano dealer who may object to this there is a sure test. Don't take this as infallible. Take a half hour or so to figure it all out. Figure the investment in stock, and the interest charges thereon, add a proper proportion of overhead expense on a main sales floor basis and balance that against the profits of the department. Add a mental reservation as to how that space could be utilized for the better display of the real profit maker in the business, the piano. Look at the result, and think it over.

### For Thinking Manufacturers

Piano manufacturers who are wondering about the reason as to their own profits or losses can get a good deal to study about in a series of articles running in the New Republic. In the March 13th issue of that magazine there is the second of the series under the heading "Men and Machines" that carries the head "Saving Labor and Losing It," which gives some very interesting comments on the problems of the industrialist. One paragraph refers to an article that appeared in the Atlantic Monthly which gives one example in production and distribution that will make plain the motive of the series running in the New Republic. It reads as follows: "A manufacturer writing in the Atlantic Monthly gives his actual experience. In 1926 it required forty minutes of total pay roll labor to produce the unit article which his factory makes. (He is too cautious to tell us what it is.) In 1928, the time had been cut to twenty minutes. But his competitors had duplicated his efficiency, and as a result his selling costs had doubled in the same period leaving him worse off than before. He inquires rather plaintively: 'Are we the victims of our own producing efficiency?' His conclusions are not without interest. He believes that the present scale of output is excessive, that people are using too much unnecessary stuff. He believes the point of accelerating unemployment has been reached, and that the self-sufficient worker



## Piano and Musical Instrument Section

with his home and garden is the best able to survive the toppling over of the whole structure, which is coming and which may force us back to primitive conditions. I can not share his revolutionary prophecy, but I am ready to shed a tear with any business man loaded down with competitive overhead, and the costs of modern distribution." To go back to the primitive in piano making would be a return to the "hand made" instruments that at least one piano house proclaimed was the real way of making pianos good and of artistic excellence. This has been proven impossible to arrive at the present tone production so necessary to meet competition and arrive at volume and wearing quality demanded. It is not the cost of production that keeps red ink out of the yearly statements, it is the cost of distribution, as this paper has for so long contended. Costs of selling outrun costs of production, and this extends into the retailing scheme of the piano business as well. Costs of labor are fixed, but costs of distribution can not be held in leash under present commercial methods. Yet the manufacturer and the seller of pianos can eliminate wastes as is being shown in moves in the piano field that are creating a different financial policy that makes the primitive methods of the past obsolete. The application of concentration in these savings and arriving at results are more and more being impressed upon the minds of those who are in the business of making and selling pianos. Study and application of necessary salvages as to waste will accomplish much. Here is presented the transition that now is going on. Do not let the salvage axe be spared. Even the chips thus made will prove a profit.

### Discovered!

According to a news flash from Chicago, a certain violin maker of that city has discovered the real secret of tone. It is in the varnish which is smeared over the body of the violin, soundboard, or what have you. This is a momentous discovery. If true, it is an indication that the best piano technicians of the past fifty or more years have been on the wrong track. What is needed in the piano factory, to follow this theory to its logical conclusion, is not an expert on scale drawing, or tone regulating, but an analytic chemist. Perhaps, we do not know for certain, all this is an echo of that other tall story that came out of the West—the story of the Radio Bean. It will be recalled that someone discovered that a pot of beans, when stirred, gave a perfect reception to a radio program broadcast from some distant station. Both stories are a bit vague in their technical explanations. The bean story is the simpler, and on the whole more believable. The beans were Mexican jumping beans, and, inspired by the new revolution in Mexico, were jumping in characteristic fashion trying to render Tchaikowsky's Overture of 1812. Details on the varnish tone germ will be given in a later issue.

### "Lecture Recitals"

Much has been said in this department about the work of the announcers in broadcasting. It does seem as though the talkers over the air look upon the musical programmes offered the listeners in as lecture recitals. There is a limit to the amount of time consumed in these talks, however. One soon learns to appreciate the time it takes to hear a composition, and it is apparent that the men who talk and try to explain take their jobs too seriously. Dry details as to the compositions, with biographical sketches of the composers, become tiresome, for too much time is given to these halting, hesitating talks, many of them read from notes prepared in advance by others than the speakers. All these desertations may be educational, and they are when given over the air with due respect for the ears of the listeners in. But to have one's ear drums shattered, after listening to a beautiful rendition of a number, by the harsh and much-too-loud exclamations of one who does not seem to realize that his voice exasperates instead of keeping within the bounds of harmony as to comparison with has preceded and which follows musically, is doing a damage to the subscribers who give their time to listening in and should receive a service in keeping with the music. Some of the stuff that the broadcasters allow advertisers to prepare is beyond description and a desecration to the broadcasters' own programmes where they vie one with the other to elevate the art. One expects the jazz of the hotel orchestras. But this music assumes the

character that "chasers" vaudeville houses and movie theaters utilize to make room for more people who will add to the intake of cash at the doors of admission. Some of the so-called duos where a couple of men strive to make merriment by ill-begotten jokes based on cheap puns should be eliminated. If carried on too far there will in reality come the time when what is sent out on the air will be lost in the vast expanse of space, for there will be no one to listen in. The broadcasters have a good thing now—let them protect that good thing.

### Real Facts

What is the true state of affairs among piano dealers today? What are they selling, and where are their profits coming from? These are the basic questions in any analysis of the piano business and, by the same token, the hardest to answer correctly. First of all it appears that the piano market, while quiet, is picking up. A very definite turn for the better, according to reports, manifested itself late in January and continued through the month of February. Grands are in demand, the small models leading. Straight uprights form the bulk of the sales. Reproducing pianos when sold are being sold almost entirely for cash. Players are being sold only to the foreign language groups, a limited field. More radio sets are sold than any other article of commerce, but the service demands coupled with the free trial system, cut down the profit margin, small enough to begin with, to almost nothing. Phonograph sales do not come easily, and represent a very slow moving stock, even the new models. Phonograph-radio combinations are a dead issue. Phonograph records of the popular type represent the chief part of a small total. Player rolls do not seem to be moving. The above facts were elicited by personal contact with a number of dealers in and about New York, with the addition of a number from the larger cities throughout the country. It is not an encouraging picture, but it appears that dealers are making the worst, rather than the best, of the situation. There has been no general attempt to reduce overhead, except in holding a smaller sales force, and practically eliminating newspaper advertising except for sales purposes. The picture, it is granted, is not all inclusive, but it is an actual representation of the facts as reported by a limited number of dealers. Offhand it would appear that the economies are being practised in the wrong particulars. Pianos can be sold, and are being sold, as the records of some institutions show. There is no magic in this, it is a matter of personalized attention, hard work, business courage, and a concentration on music, the fundamental basis of all piano selling.

### Did Radio Kill Chautauqua?

There have been so many complaints made about the radio and what it has done to the piano, even while the radio is helping the piano, that to have a newspaper claim that the radio killed the Chautauqua has a familiar sound. The radio is an instrument that has taken its place in our present day civilization, just as has the automobile. It is useless to make complaints about what the radio kills or what it does not kill—the radio is a discovery unto itself. The real facts in the case are that good roads and the automobile is what placed the death seal on the Chautauqua in the small places, and this damage was done while the radio was in its infancy. The men who managed the Chautauqua circuits can give some valuable information as to the decline of the Chautauqua. The radio is coming in to take the place of the Chautauqua, it may be, but there is still some life in the Chautauqua idea, and artists and those who talk are obtaining a slight moiety of the former prosperity that had to do with the Chautauqua meetings throughout the country. The smaller centers, however, were the first to step out of the picture as far as Chautauqua gatherings are concerned, for the first falling off in this direction was the obliterating of the smaller centers and the combining of several centers in a given territory into one large center. This because the automobile and good roads made it possible for those who attended the Chautauqua in the small communities to travel to the large centers, attend the meetings and get back home at night. Let us be fair with the radio. It is with us, it is improving, and the conditions surrounding the broadcasting is something that men should study and endeavor to utilize in the fitting in with commerce, with

the professions and with everything that has to do with industrial affairs. Even the theater people are accusing the radio of doing this and that to what has been built into a lovely corpse of tradition, instead of finding a use for the radio to help the situation. The road shows of the theatrical profession have suffered in exactly the same way the Chautauquas have. There is an obtuseness as to utilizing the radio in some way or other to overcome what advanced genius has given us.

### The Allsed Steinway

When a paper has achieved the position and reputation of the *MUSICAL COURIER* it is only natural that it should be considered the final source of authority on matters musical. All sorts of requests for information are received daily, and answered. However, there are times when one feels that a reputation for omniscience is rather hard to live up to. Quite recently, a former piano salesman at Wanamaker's requested information about a new make of piano, which, as he stated, he had seen advertised in a nearby piano store window. The name of the piano, he said, was ALLSED-STEINWAY. The *MUSICAL COURIER* sent a "special investigator" to the store in question for some first hand information. Then it became evident that the former Wanamaker salesman, with all his knowledge of pianos and his honesty of intention, was grossly deluded. Under the scrutiny of the *MUSICAL COURIER* piano expert the ALLSED STEINWAY stood revealed merely as A USED STEINWAY. Thus ended the supposed stencil Steinway case. However, the thought occurs that this is not the first time in piano history that a used Steinway piano has been the means of deluding the passer-by, intentionally or otherwise. The lion always has his jackals: so Steinway has its following of unauthorized dealers who blazon the Steinway, and minimize the USED, in advertising and window display.

### Figures and Facts

The Fun Method of piano teaching, which is now a regularly organized department of the Kohler & Chase business in San Francisco, has met with remarkable success. It has not only proved an effective method of teaching children in groups, but it also has led directly to a number of sales. According to Robert Allen, director of the Fun Method School, during the month of February alone, over \$7,000 worth of pianos were sold through the contacts established by the school. This amount was entirely independent of the amount sold by the regular salesforce. The Kohler & Chase demonstration is another proof of the fact that there are plenty of prospects for the piano. It needs only "digging" to discover them. It is also evidence of the fact that the best approach to pianos sales is through the musical angle, especially the musical education of the children of the family. If the real force of the new slogan for the music industries, The Richest Child is Poor without Musical Training, can be driven home, sales are bound to follow. A music conscious public is the best guarantee of the future of the music industries. In the meanwhile, Kohler & Chase are showing the way.

### The Export Markets

According to the latest government statistics of piano exports, covering the month of December, 1928, Australia is still the largest single importer of American pianos. Although the Australian total is only a fraction of the former shipments, amounting to 256 pianos with an assessed valuation of \$77,000. Practically all of this represents player pianos, which still appear to hold a measure of popularity in Australia. This consistent demand is significant of the quality of the players built in this country, which are far above those manufactured for export by any other country. The ruinous tariff rates passed through the connivance of the British piano manufacturers is the one great obstacle, as the addition of the tax brings the sales price of the player exceedingly high. Canada is second, with shipments consisting largely of manual pianos. The third country on the list is Mexico, although unsettled conditions in that country are reflected in the exports, which are only 50 per cent. of normal. The Union of South Africa stands fourth, an unusual situation which shows the far reaching efforts to find a foreign market on the part of the American industry. Following in order are Cuba, Hawaii, Peru, Spain, Argentina, Philippine Islands, New Zealand, Italy and Colombia. All in all not a condition calling for undue rejoicing. The total figures show that 510 players worth \$160,819, and 336 straight pianos worth \$75,340, were shipped during December.



## Piano and Musical Instrument Section

### Official News from the Music Industries Chamber of Commerce

#### Preliminary Arrangements for Annual Convention in Chicago

From the manner in which the program for the coming convention of the National Association of Music Merchants, to be held at the Drake Hotel, Chicago, during the week of June 3, is taking form this will be, not only one of the most interesting gatherings, but without doubt one of the most profitable from the standpoint of valuable information which will be presented at the various meetings for the benefit of members and their guests.

On Monday, June 3, there will be a meeting of the Board of Control opening at 10 o'clock with President C. J. Roberts presiding. The meeting will adjourn in time for the members of the Board to attend the Get-Together Luncheon of all the interests of the music industry.

On Tuesday morning the Merchants' Association will have a most important part in the joint session which will include in its program representation from all branches of the music industry. One of the most prominent members of the Merchants' Association will be the last programmed speaker at that session and he will present a graphic description of the manner in which the various important promotional activities of the various branches of the industry are being translated into actual sales by his own retail organization.

At the Wednesday morning meeting at which President Roberts will preside there will be at least three prominent speakers, two from outside of the industry, and there will also be an open forum to be opened by one of the vice-presidents of the Merchants' Association. At this open forum opportunity will be offered for any one to ask questions or to discuss any subject which he may feel to be important to the industry.

The Thursday morning session will be devoted to the election of officers and the transaction of regular convention business.

Another interesting social event will be a luncheon on Tuesday sponsored by the Chicago Piano and Organ Association at which all delegates and guests will be welcome.

The annual banquet of the National Association of Music Merchants will take place on Thursday evening. The program is not yet completed but assurance is given by the Banquet Committee that there will be as a principal speaker a man of nation-wide prominence and that in addition there

will be, in all probability, a humorist and an interesting entertainment to be followed by dancing.

Ample opportunity will be given during the afternoons of convention week for visiting the exhibits of musical instruments at the Drake Hotel and also for visits to the Radio Show which will be held during the same week at the Stevens, Blackstone and Congress Hotels.

Arrangements have been completed with the various railway trunk line associations for obtaining reduced fares to the convention. Members should take particular care in purchasing their going tickets to ask for a CERTIFICATE not a receipt, although a receipt may be taken if the ticket agent is not provided with certificates. These certificates or receipts may be validated at the registration desk and will entitle the holder to one-half of the railway fare returning to his home city.

#### N. B. A. M. Has New Book on School Orchestra Contest

The National Bureau for the Advancement of Music has just issued a booklet on the State and National School Orchestra Contests listed for 1929. The National Bureau has been cooperating with the school band contests since 1924, and some thirty-five states have been organized in that time. Cooperation with the orchestra contests began only in 1928, and in that year the Bureau assisted in fifteen state contests, four of which were held for the first time during that year. The history of this cooperation is told in the book which has just been issued, together with much explanatory material and advice as to how these contests may be organized to the best possible advantage.

According to the pamphlet, school orchestra contests are being planned in twenty-nine states, as well as a sectional contest which will have entries from most of the New England States. The twenty-nine states are: Colorado, Florida, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, South Carolina, South Dakota, Tennessee, Utah, Vermont, Washington.

In many states there will be preliminary district contests preceding the state finals, which extends the benefits of the contest movement to the more remote and financially weaker schools. It is probable, according to the National Bureau, that within the next year or two that the school orchestra contests will have reached as great a development as the school band contests, and will be an equally powerful force in the advancement of school instrumental music.

Most of the contests, state the booklet, will be held under the auspices of colleges, universities, and state teachers' associations. The rules have been worked out by the National Bureau and the Committee on Instrumental Affairs of the Music Supervisors' National Conference, and the prizes are being donated by the Musical Merchandise Association.

The first National School Orchestra contest will be held in Iowa City, Ia., May 17-18, under the auspices of the University of Iowa.

The booklet is attractively edited, and profusely illustrated with cuts of some of the leading high school orchestras, their directors, and some of the prizes to be awarded to the state and national winners.

#### D. L. Loomis Attends Radio Manufacturers' Conference

For the purpose of discussing certain details in connection with the next convention at the Drake Hotel, Chicago, week of June 3, which will be held concurrently with the Annual Radio Show, Delbert L. Loomis, Executive Secretary of the National Association of Music Merchants, was present at a meeting of the Board of Directors of the Radio Manufacturers Association at The Homestead, Hot Springs, Virginia, this week. Mr. Loomis was invited to be present during these meetings by Major Herbert H. Frost, President of the Radio Manufacturers Association, and by Executive Vice-President Geddes, the invitation being extended first to President Roberts of the National Association, who on account of other business engagements, was unable to attend.

Mr. Loomis appeared before the Directors at one of the business sessions and extended greetings from President Roberts and also from President Irion of the Music Industries Chamber of Commerce. Mr. Loomis told of the close cooperation which exists between the officers of the Merchants Association, the Chamber of Commerce, and the Radio Manufacturers Association, and assured the members of the Radio Board that nothing would be left undone to make the coming conventions the largest attended and most successful in the history of the Associations.

A number of important details in connection with the coming conventions were worked out during Mr. Loomis' stay. There were about fifty-five members of the Radio Board and guests present at the meetings which occupied two days.

On his return to New York, Mr. Loomis spent one day in Richmond, Virginia, calling on the retail merchants and also visited President Roberts in Baltimore.

#### Seven New States To Hold School Band Contests

Seven new states will be added this year to the list of those organized for school band contests held with the cooperation of the National Bureau for the Advancement of Music. These are Massachusetts, Rhode Island, New

Hampshire, West Virginia, Oregon, Eastern Washington and Idaho. Together with the thirty states in which the contests were held last year, and with one or two others with which arrangements are pending, they will bring the total to nearly or quite forty states organized to date.

Nor does this total give adequate idea of the growth of the movement. As pointed out by C. M. Tremaine, director of the Bureau, a fact of equal significance with the growth in the number of states is the development of preliminary district contests in many of the states already organized, bringing in a much larger number of entries than could ever come to the state finals alone. In some cases the establishment of the district contests has increased the totals of the groups participating from 200 to 300%, but there has also been a steady if slower growth in those which have not yet added district meets.

The fourth national school band contest will be held in Denver, Colorado, May 23-25, under the auspices of the local school system, Chamber of Commerce, and other civic organizations. From present indications there will be thirty-five or more picked bands representing all parts of the country, and each a winner in its state over from ten to forty or more participating groups. The estimated number of entries in the state contests will be between 600 and 700 bands, as compared with 500 last year and 150 in 1923.

In more than half the states holding band contests orchestra contests will also take place, and there will be a national contest at Iowa City, May 17-18. The Bureau has been co-operating in the orchestra contests only since 1928, but the development of the movement since that time has been relatively as great as with the band contests.

#### New Decalcomania Window Transfer for N. A. M. M.

Copies of a decalcomania window transfer have been sent to members of the National Association of Music Merchants from the Executive Office this week. It is the belief of President Roberts of the Association and members of the Board of Control to whom the original sketch of the transfer was shown, that this will constitute one of the most important features of dealer service which the Executive Office has rendered its members for some time. The use of this transfer on show windows will in a very large degree act as an endorsement of the standing of the music merchant on whose window it appears and it will also convey to the public a very important message regarding the aims and reasons for the existence of the National Association. In the center of the transfer will appear the following wording: "For the promotion of the cause of music and music trade interests. Dedicated to the service of the public and the furtherance of music education nationally."

During a visit last week to members of the Richmond, Virginia, trade advance copies of the transfer were shown to Frank W. Corley of the Corley Company and L. J. Heindl of Walter D. Moses & Company ("Virginia's oldest music house.") Both of these gentlemen expressed themselves as tremendously interested in this transfer. Mr. Corley stated that never in the history of his company had any sign whatever been placed on the show windows of the Corley Wareroom but that he would be delighted to make use of this transfer and desired to have two copies, one for each entrance to the store, there being an entrance on two streets, the wareroom running through from Broad Street.

Directions for applying the transfer are printed on the back of the transfer. In the event that any of these transfers should be damaged in transit to the members or if the members should damage them in placing them on show windows, the Executive Office will be glad to supply the members in such instances with duplicates.

#### Chase-Hackley Assets Net \$60,000

A complete audit of the assets and liabilities of the Chase-Hackley Piano Company has been made, and the assets have been ordered dissolved by Judge Vanderwerp of the circuit court. The audit shows assets of \$214,557.44. In the assets are included the following: land, \$47,800; factory building, \$64,200; machinery, \$15,500; with the balance being made up by stock and accounts receivable. The Bankers Trust Company of Muskegon, receivers, have been granted permission to dispose of the finished pianos and radio cabinets by private sale, it being alleged that a higher price could be obtained in this manner than at a forced public auction. The sale will be conducted by E. L. Atherton, former managing director of the company. It is expected that in all about \$60,000 will be raised for distribution among the creditors.

#### Three New Lyon & Healy Stores

Lyon & Healy, Chicago, have opened three more retail stores in the Chicago territory. The new branches are located at 4710 Lincoln avenue, formerly the North Town Radio Shop; 2305 Devon avenue, and 2410 Devon avenue, both formerly operated by Arthur C. Lenberg. This move considerably expands the retail activities of the company, bringing the total number of retail branch houses up to ten. The former owners of the three new stores have been retained as managers.

#### New Steinway Representative

The Ward-Brodt Piano Company of Madison, Wisconsin, has been given the Steinway franchise for that city. The deal was announced by Roman de Majewski, manager of the wholesale division of Steinway & Sons, on his return to New York after an extensive trip that carried him through the Middle West and Canada.

#### Appointed Burlington Representative

The White Furniture Company, Burlington, Ia., has been appointed local representatives for the American Piano Company. The company will handle the full line, including the Mason & Hamlin, Knabe, Chickering, and the Ampico, together with the subsidiary lines. The manager of the piano department is Arthur H. Groves.

#### Miller Piano Co. Bankrupt

The Miller Piano Company, West Chester, Pa., has been thrown into bankruptcy. Nathan R. Rambo, of Philadelphia, has been appointed permanent receiver.

## PERKINS BENT-TITE

Are you one of the satisfied users of PERKINS BENT-TITE? If not, it will pay you to become one.

Musical instruments of all description are glued satisfactorily with PERKINS BENT-TITE. Most pianos, radios, and phonographs are manufactured of highly figured or fancy veneers — crotch, burl, etc. These veneers are difficult to lay and often check and crack. Use PERKINS BENT-TITE and overcome these difficulties. Then too you save time by its quick-setting feature and this speeds up production. You also save money in your not having to have so much invested in expensive forms.

#### PERKINS GLUE COMPANY

Factory and General Office: Sales Office:  
Lansdale, Pennsylvania South Bend, Indiana



## Piano and Musical Instrument Section

### Rambling Remarks

(Continued from page 54)

of Arts and Letters, is going to get a gold medal signifying that he is the best radio announcer in the whole United States. That is to say, he is being judged as the best radio announcer because of his superior (1) pronunciation, (2) articulation, (3) quality of tone, (4) accent and (5) general cultural effect.

It has been proclaimed that the award of the medal will not be made because of personal popularity, but that only excellence in diction, quality of tone and cultural effect will be considered.

All fifty members of the American Academy of Arts and Letters, that noble group of Yankee Immortals, are judges. They are incorruptible, cultivated and as dignified as the whiskers of their oldest member. There will be no sculduggery in making this award. It will be strictly on the up and up. Fifteen hundred radio announcers in this nation are doing their stuff day and night, and some of them, who have read the papers, are hopeful that the gold medal will be pinned on them when the Immortals make their decision.

The Academicians, in gathering their evidence, are going about their business quietly and efficiently. Without revealing too many confidences, it is possible to state that Robert Underwood Johnson, poet and former Ambassador to Italy; Dr. Nicholas Murray Butler, the glorious wet president of Columbia, and Hamlin Garland, inventor of novels of "the middle-border," have been sneaking up on their radio sets, in their capacity as judges in the announcers' contest, and listening to what the boys have been saying. The radio spiliers never are given warning that an Academician is listening. Therefore, likely as not, on a good night not a single Academician knows what is happening, and on bad nights it would be just a radio announcer's luck to have all fifty Academicians straining their ears for diction, pronunciation and (this is the catch in the whole scheme) "general cultural effect."

It will be, and has been, a good fight and an honest one. The best man, despite the fact that stranger things have happened, probably will win. And yet, and yet—well, there arise insistent and sinister questions.

What, in the first place, has "general cultural effect" to do with the excellence of a radio announcer's business? That hurdle is on a par with the much-mooted requirement that the Pulitzer drama winner should be doing wonders for good taste. If the Academicians mean what they say, it is just as probable that the winner will be an utterly unintelligible pedant as that he can be knighted as "the best radio announcer in the United States."

In all sense, isn't it the truth that the "best radio announcer" should be simply a good reporter, who can use his vocal cords fast and accurately instead of using a typewriter to the same effect?

Radio announcing is, according to the pronouncements of the big stations and more particularly the announcers themselves, "a highly specialized art." The National Broadcasting Company has said that its announcers must be college men, who know "a certain amount of French, German, Italian and Spanish." Very laudable, though the academicians, doubtless with thousands of more ordinary Americans, are stressing knowledge of the good old reliable King's English.

It seems curious, at least to anyone who has met them, that so many of the radio announcers who have made a place for themselves were, in previous incarnations, either amiable barflies, affable business men who liked to talk, hot shots at the Rotary luncheon, hoofers who could tell a story neatly, or merely great big honest lads with strong throats and an urge to talk. Some of the big radio announcers have made reputations on football, only to be miserable on prize-fights and baseball. Some have been excellent for announcing musical programs, but unintelligible on anything else. It is, to be sure, a highly specialized profession. It could be much more highly specialized; also, it could be much more sensible and efficient than it is to-day.

The natural question which arises, then, is, why not get a great reporter to be a great radio announcer? The answer is simple. Most of the great reporters, with a few notable exceptions, are curiously inarticulate except when pounding a typewriter. Meet them face to face and they are shy and quiet, and often in their conversation there will be an almost pathetic groping for words. More, most of them have an aversion to public speaking, which amounts usually to contempt, and the same feeling may be applied to appearing before a microphone.

Yet this is indubitably true: the radio announcers need more of the alert and accurate reporter about them. When one of the dreams of the announcing business tells his listeners that a prominent man is present at a prize-fight, and he is not there; when he has a magnificent opportunity to paint a picture of what an unusual scene looks like and how it feels, and he doesn't; when he covers up a lack of information with forced laughs and stretches of stalling silences and puny wise-cracks—when this can happen, those Americans who listen in on the radio are moved to wish that the American Academy of Arts and Letters could go even further and reorganize the whole business of announcing.

The broadcasting of prizefights is only part of the business, but the qualities of quickness, accuracy and all those intangible things which make a good story are brought out better in the announcing of a prizefight than in any other event. There is a great reporter who could do a prizefight perfectly, Grantland Rice. But he comes from Georgia, and traces of his pronunciation, articulation, quality of tone, accent or whatever it is probably would cause the whiskers of the academicians to waggle indignantly.

Of course, the perfect man must be an amalgam of the late Chauncey Depew, Patrick Francis Murphy, Wilton Lackaye, the late Terry Walsh (he was a telegraph operator who had the unruffled nerve and calm efficiency that most announcers lack), and any one of the ten or twenty great reporters who are able to see a thing clearly and realistically and to put what they see into words that come with the

quick, moving, steady telegraphic nervousness which tells a story.

#### Write Your Opinion

The editor of this department of the *MUSICAL COURIER* has much to say upon this subject in his "Expressions." For The Rambler to try to add to what is said by Mr. Walker and the editor of this musical instrument department would probably prove to be duplication, but it must be said that what the editor says in his "Expressions" was written before the appearance of the *Herald Tribune* article. The readers of the two articles can express their own opinions in this direction if they will but write and send them in to the editor of the Musical Instrument Department of the *MUSICAL COURIER*. There is room for much discussion in this direction.

#### F. P. Stieff Protests Against Proposed Copyright Legislation

One of the most active opponents of the proposed Copyright Royalty Bill, has been Frederick Philip Stieff, of the old Stieff house in Baltimore. Mr. Stieff wrote to his representative in Congress, Representative Stephen W. Gambrill urging his support in defeating the measure. He also wrote a long letter outlining specific objections to the bill from the standpoint of the music industries. Contained in this letter is an unusually clear account of the present procedure, and the changes involved in the proposed legislation. For this reason the letter is reprinted in part as follows:

"The present law," states Mr. Stieff, "provides for a definite royalty for the recording of a musical composition on both a talking machine record and a music roll. For example, the present fixed rate is two cents per side on a talking machine record."

"The new bill, known as HR 13452, provides for a continuation of all provisions embodied in the present existing law, aside from the following disastrous and oppressive features."

"The fixed royalty for the use of a musical composition is abolished and the Society of Authors, Composers and Publishers reserve the right to fix an arbitrary royalty without limit, the first royalty collected to serve as a precedent. For example, if the Society of Authors, Composers and Publishers, to which we shall refer throughout this letter as the Society, wishes to enter into an agreement with a friendly party, whereby this party agrees to pay a royalty of ten cents for the use of a composition recorded on a talking machine record, all future uses of this composition for talking machine records would be subject to

the same royalty of ten cents. Quite obviously, this would enable them through dealing with a friendly or affiliated recording company to levy exorbitant and impossible demands upon all other recording companies in the country.

"The law further provides that the Society can control and dictate what composition may be recorded on the opposite side of any record for which they may have already sold the rights for a single side. By so doing, a double royalty is exacted."

"The proposed bill further gives the Society the right to control what artist or artists may be employed to record a specific composition. There is furthermore no provision as to what such artists might charge for their services."

"The proposed bill further makes it impossible for a recording company to record but one selection of a musical comedy, except with the permission of the Society. In other words it lies within the ability of the Society to compel a recording company to record an entire musical comedy with the accompanying royalty for the privilege of obtaining the rights to record two or possibly three hits from the show."

"The present law exempts coin-operated machines. For example, if a restaurateur desires to have a coin-in-the-slot attachment to his talking machine, he can in this way avoid paying the tax, but the vast majority of restaurateurs do not care to impose this expense on a welcome and desirable clientele. The proposed bill seeks to remove this exemption from coin-operated instruments and place them in the same royalty paying category as at present exists with all machines that are not coin-operated."

"You can readily understand that the price of records would be raised to the public, who is the ultimate consumer. It consequently follows that the sales will be greatly cut down and that the cause of music throughout the country will receive a very definite setback. Aside from this is the economical problem which would be practically insurmountable for many recording companies at present in existence."


#### Aeolian Exhibits at Educators' Meetings

Franklin Dunham, director of the educational department of the Aeolian Company, New York, is starting an intensive campaign among school executives, to point out the advantages of the "school" Steck piano and the new Audiographic-Duo Art. Mr. Dunham started his tour about the middle of February and probably will be on the road until May. His itinerary includes a number of educational conferences, among which are listed the following: National Educational Association, Cleveland; Southern Music Supervisors' Conference, Asheville, N. C.; Eastern Music Supervisors' Conference, Philadelphia; Southwestern Music Supervisors' Conference, Wichita, Kans.; North Central Music Supervisors' Conference, Milwaukee; and Nashville Association of Public School Officials, Columbus. An attractive exhibit has been prepared and will be shown at meetings.

#### New Gould Bros. Branch

A new branch store has been opened in South Buffalo, by Gould Bros., of Buffalo. The new branch is located at 2145 Seneca street, in a busy shopping district. A full line of pianos, phonographs, radio, and small goods will be carried.

## Accepted as Standard by Makers of High Grade Pianos and Phonographs

 AMONG the makers of pianos and phonographs are to be found the hardest of "show-me" buyers of finishing materials. Any finish which they use must meet exacting requirements under rigid test conditions. That so many leaders in this field use Mawalac exclusively is proof for manufacturers, and assurance to retail merchants, that Mawalac meets every reasonable demand for a beautiful and permanent wood finish.

To Manufacturers: Our representatives are experts in the application of lacquer finishes. They will gladly cooperate to help you avoid untried methods and costly experimenting.

# Mawalac

The Permanent Lacquer Finish  
for Pianos and Fine Furniture

## Maas & Waldstein Company

Manufacturers of Lacquer, Lacquer Enamels and Surfacers

Plant, 438 Riverside

Chicago Office and Warehouse  
1115 W. Washington Blvd.



Avenue, Newark, N. J.

Los Angeles Office and Warehouse  
1212 Venice Blvd.



## Piano and Musical Instrument Section

# Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."  
—OLIVER WENDELL HOLMES.



**Some Kind Words That Show the Musicians Are Appreciating Information About the Piano Business—Some Views on the Trend of Musical Taste of the General Public.**

Letters from musicians who are reading the Musical Instrument department of the MUSICAL COURIER are received with great pleasure, for this proves the contention that those who make and teach music should be made aware of the real importance of the instruments they use in their work. Here comes a letter from a well known musician living in Salem, Mass., who not only reads the music section, but also this part of the oldest music paper now published, with a widespread influence in all that has to do with music and the musical instruments that make music possible. This letter follows:

SALEM, MASS., March 10, 1929.

Editor Musical Courier:

I would say "Dear Variations," but I have not seen "Variations" in the last two issues. Hope it is not gone for good.

I should like to know what other readers think, and what, if anything, can be done about the serious state of affairs which I shall endeavor to outline, for it seems to me a very serious state of affairs and not as it should be. The music teaching profession and the piano business are not what they used to be, say twenty or thirty years ago. Why? I see three causes: the craze for automobiles, the popularity of radios, and music in the public schools. The average family can not afford everything, and is apt to buy an automobile, call it a "car" or a "machine," or a bicycle, in preference to a piano-forte or a violoncello. A hundred or two hundred or even twenty years ago a lonely person would procure a piano, violin, flute or oboe, take private lessons and amuse himself, thus supporting the private teacher, for it was the army of amateurs that provided the music teacher with a living, mostly. It still is, but not so good! Now what happens, all too often? He or she buys a radio and listens in. Finally, musical instruction in public schools, for which the taxpayer foots the bill, has hit music teachers and hit them hard.

In conclusion, if a young person is studying a jazz instrument like the saxophone or the tenor banjo, he won't be helping out the teacher of singing or trombone.

But there will always be music teachers and piano merchants.

I especially liked Mr. Wallenstein's article in the MUSICAL COURIER of Thursday, December 27, 1928, and in the March 7 issue the articles "Faw Down—Go Boom;" "Does the Radio Hurt?"; "Piano and Radio Profits vs. Automobile Profits"; "The Causes of Failure"; and "Cultivate the Musicians."

Sincerely yours,

(Signed) SAMUEL F. WALCOTT.

### Two Allied Fields

To relieve the mind of Mr. Walcott, The Rambler is pleased to say that in this issue of the MUSICAL COURIER there will be found the "Variations" of the Editor in Chief, whose writings are accepted as the highest authority in the musical world. Mr. Liebling's "Variations" are read by more musicians the world over than the writings of any critic known today. His lack of supply as to his department has been caused by lack of space, this due to the reproducing his wonderful articles entitled "Wagner's 'Ring' Refashioned," which has probably attracted more attention than anything that has been written in years. The Rambler hopes Mr. Walcott is enjoying these articles with the thousands

who have expressed their pleasure in the reading the "Nibelungen Mysteries Made Into a Plain Tale for Plain People."

Mr. Walcott's complimentary remarks regarding the special editorials in this department are appreciated. It indicates that those who have to do with the producing of the MUSICAL COURIER are correct in the deductions that the close alliance as between the musicians and the makers of music and musical instruments, should be brought closer together.

For many years the musical instrument section of this paper was published separately under the title of MUSICAL COURIER EXTRA. Here were two direct musical publications separating what is believed to be one field of reasoning and news giving. It not always is "news" to tell what this or that person is or has been doing, yet there is a certain affiliation between the two fields in music that is clearly shown in the letters that are coming in from both sides.

The piano salesmen especially are in need of information as to what the musical people are doing. This will come into active appreciation as the musical instrument manufacturers and sales people arrive at the importance of the fact that if there is any market for their productions it is through the understanding of the importance of aiding and working with those who use the instruments that make music possible.

\*\*\*

**A Striking Advertisement Issued by Hardman, Peck & Co., Which Also Announced the Fact That More Hardman Pianos Were Sold Last Year Than Ever Before in the History of the Company.**

One of the finest piano advertisements it has been the pleasure of The Rambler to read for many years appeared in the New York daily newspapers of March 12. It was a large display advertisement headed "The Magic in Men's Hands," and published by Hardman, Peck & Co. The center of this advertisement contained a drawing that would attract the attention of the readers of these great dailies. It must be said that an advertisement must have something that will attract attention, for there are so many pages to the daily papers that it is hard to prepare an announcement that will strike the reader turning over the pages in a casual way, scanning the articles and endeavoring to absorb the news of the day through the headlines.

This Hardman advertisement illustrated the heading of the advertisement with a drawing showing a number of hands reaching upward and the top hand holding a Hardman grand piano. The drawing is good, the idea is fine and the text going with this large display advertisement, which was eighteen inches deep across six columns is clever. The text, which was brief, concise and which allowed the illustration to stand out in a bold way, leaving plenty of white space around it, was as follows:

### THE MAGIC IN MEN'S HANDS

Men's hands are magical. They master matter with strange craft. They fuse into its fibre men's wills and dreams, men's souls. Machines can duplicate. They cannot create. The hands of craftsmen are conductors of a creative current from mind to material. Only the hands of craftsmen can impart to a lifeless thing, a soul.

For eighty-seven years, the hands of craftsmen have created the Hardman Piano. In a fine, high tradition they have wrought in wood, metal, strings, the magic of incomparable tone.

To that which craftsmen's hands create, men's hearts pay tribute. More Hardman Pianos were sold last year than in any other year in Hardman history. More people come each day to the Home of the Hardman than ever before.

Eternally young with creative vitality that must be expressed, the hands of Hardman craftsmen, last year, caught in the wood that encased the instrument the spirit of a new age, and created a modernistic piano—the Modernique. It was youth, pioneering. And men responded.

Craftsmanship rests not alone with the Hardman, for in America there are at least five pianos of the finer type. The hands of men have wrought more than one kind of beauty—even of the beauty of tone. All should be heard—the tones of all compared; but the ear should wait for the one among them that sings superbly of the hands that brought it into being.

### Something Different

The one outstanding statement in the advertisement, that every piano man in this country should read and reflect on, for it tells the story of successful piano selling, is: "More Hardman pianos were sold last year than in

any year in Hardman history. More people come each day to the Home of the Hardman than ever before." This advertisement shows "how it was done."

The Hardman advertising is unusually clever. One of the greatest pieces of publicity that the Hardman has issued during the past year was the creating of the modernistic pianos referred to in the advertising as the "Modernique."

Let piano men who are inclined to be pessimistic study this statement of the old Hardman house that more Hardman pianos were sold during 1928 than ever before in the history of that house, which has, as the advertisement states, been striving for success for eighty-seven years.

It is a pity that space does not permit of a reproduction of the advertisement. It is modernistic and it is convincing. If an attempt were made to reduce this advertisement to meet the limitations of a magazine, it would spoil its effect. The space taken to carry out the idea is necessary. Those who are interested in something that is different in piano publicity should get a copy of the advertisement and study it. It is worth while. The Rambler congratulates the old Hardman house in keeping pace with modern ideas and originating something that is different in piano publicity.

\*\*\*

**Count George Hay du Barry Offers a New Invention for Automobile Drivers—But the Count Is Not Deserting the Piano Business**

One may count upon George Hay du Barry (Count of Seattle) to devise ways and means of keeping public attention focussed upon him, and incidentally the piano business he conducts in that city. The irrepressible Count du Barry now has a new invention, upon which he has applied for patent rights. This new invention consists of a series of S O S signals for motorists in distress. Due to the prevalent thought of holdups, passing motorists often pay little attention to the auto which has apparently broken down, despite the frantic signals of its driver.

"Show me the motorist," said the inventor, "who has not, at some time or other, got stalled on the road for lack of gas. What can be more distressing? Stalled on the road waving your arms for help, and everybody passing you by because they think you're a bandit planning to hold them up if they stop."

"But think of the convenience when you have a flag that you can display, without getting out of your stalled car in the rain—a flag that says simply and in plainly visible big letters:

"SOS Send Gas."

"The first passing motorist will read your signal, and when he comes to the first gas station will holler at the attendant:

"Hey, there's a guy stalled down the road, wants gas."

There are four of these flags, the other appeals being, SOS Send Tire, SOS Send Mechanic, and SOS Send Wrecker.

The Count is quite optimistic over the prospects for his new invention. Speaking in lyric vein, the Count said that "it promises to become an international flag, waved by both sexes in all the countries of the world, and for every flag I shall get \$1.10. In the United States alone there are more than 4,000,000 automobiles, and for every automobile there shall be a flag." Well, let's see, \$1.10 multiplied by 4,000,000—well figure it out.

An account of the latest du Barry contribution to science appeared in the Seattle Post-Intelligencer, printed alongside of an account of a visit to Seattle of Arthur Pinkham, of Lynn, Mass., a grandson of the famous Lydia Pinkham. Can it be that the make-up editor of the Post-Intelligencer meant to draw a parallel between the Pinkham millions, and the millions Count du Barry mathematically figures to make from his autoist SOS signals?

\*\*\*

**Another View of the Importance of the Radio Announcer—The Current Prize Contest—Are "Cultural Assets" Worth More Than "Journalistic Sense"?**

Much has been said by The Rambler about the functions of the announcers in the broadcasting field of the radio. Here is something that comes in with much force along the lines that have been from time to time approached by The Rambler. The article is from the New York Herald Tribune, under the heading "Reporters on the Air," and written by Stanley Walker. Radio fans will read these comments with interest:

Some lucky fellow on the evening of April 23, at the big twenty-fifth anniversary dinner of the American Academy (Continued on page 53, preceding)



# Why the Wessell, Nickel & Gross Action Is the Finest in the World

**I**T is interesting to tell about the future of the piano action that has done so much for the piano as a musical instrument. The future of the action can well be surmised by references to what actions present today, in that the Wessell, Nickel & Gross actions show what is to be surmised as to wearing qualities. A piano action may be all right, seemingly, when it is new, but the great question is, *What will it be in ten or fifteen years?*

The delicate parts that have been described is indicative of the demands that are made upon the small parts, which receive so much strain, or we might say, pounding. There are pounds of weight showered upon each section of an action, and these represent eighty-eight notes in each piano. It matters not what the pianist may demand in the way of forcing to the limit these delicate parts, but there must be a creating of strength that calls for more responsiveness and withstanding these onslaughts, we might say as to weight, than any other piece of mechanism in use today, and this must be withstood for years. When it is considered that there are parts of the action that are as small as the delicate parts of a watch, the watch having no such demands made upon its mechanism as the piano action, and that the piano action must withstand these deliberate poundings from a strong hand and arm, this strength of the hand and arm

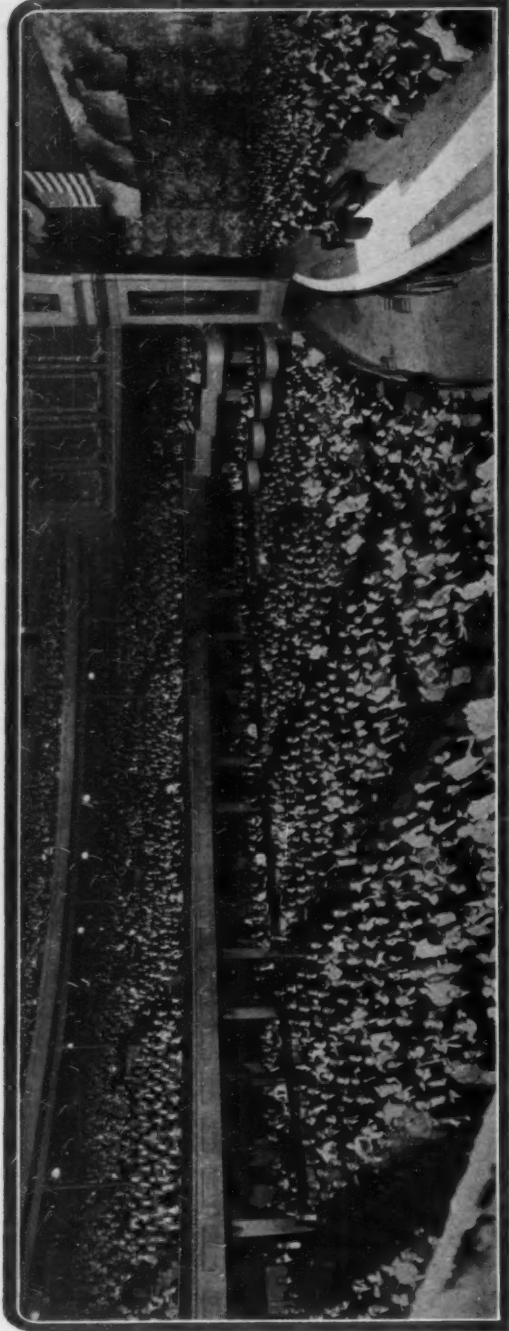
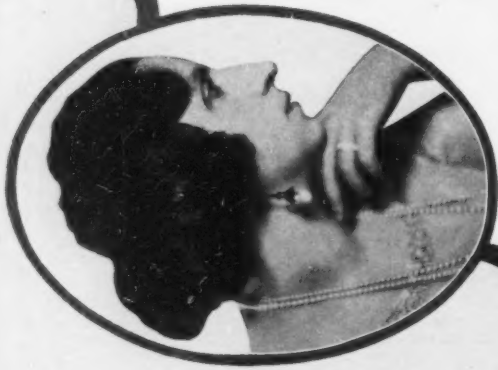
cultivated for years just as the athlete trains to create great strength, then some idea can be arrived at as to what is demanded of the piano action, and the ability of that delicate mechanism to answer such demand for years.

The piano action must at the same time be ready to respond to the most delicate touch. Unless each part of the mechanism is in perfect alignment, has no loose parts, this delicate touch on the key of the piano will be lost, for it requires the most ready response, no loss in motion as between the key and the hammer at its contact with the strings of the piano, to give to the player that result in piano tone his practically unconscious touch requires.

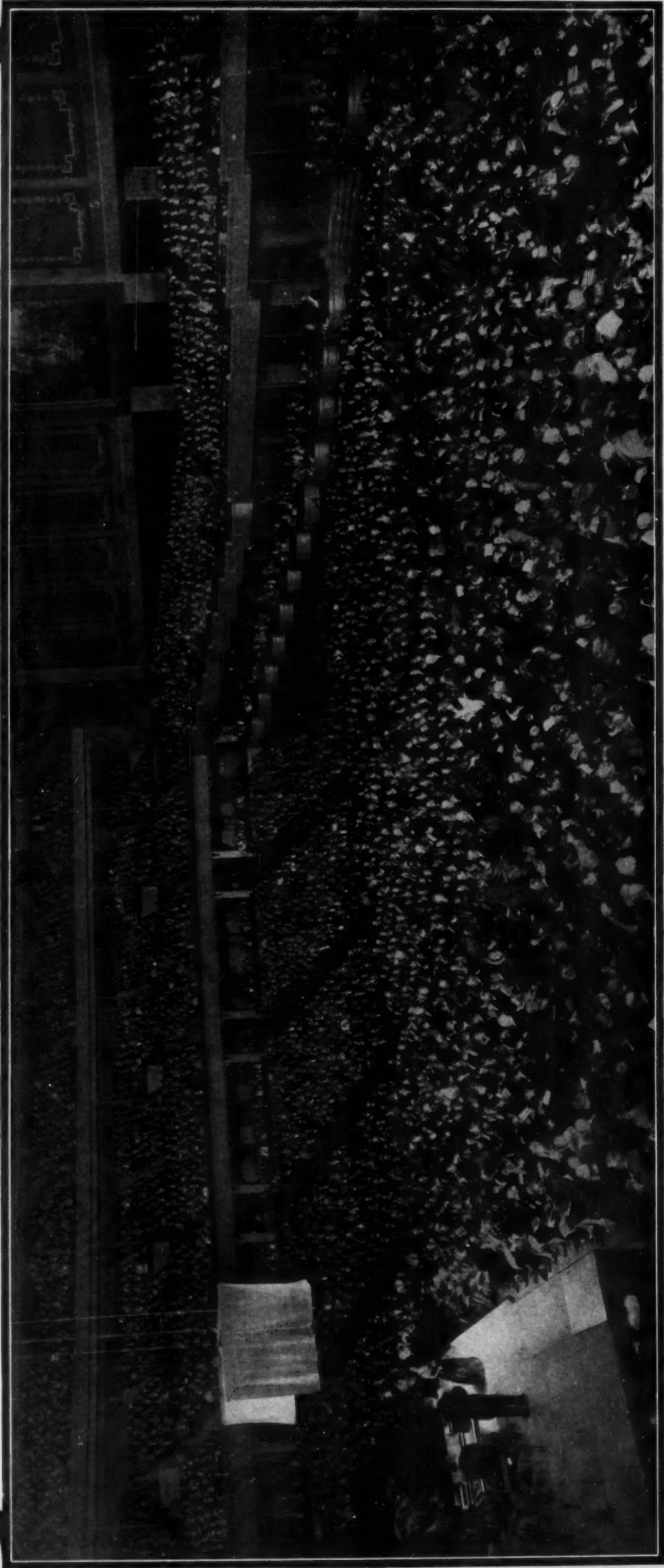
When we take into consideration the many thousand times a piano key is struck even during the playing of a concert program, then we may arrive at some idea of what the action of a piano must withstand. The constant practice of the pianist again calls for constant usage, and this means millions and millions of times the notes of a piano are called into action, each touch calling for the most delicate response and carrying this touch from the point of contact of the finger to the contact of the hammer with the strings. This is something that must be considered in the making of a piano action.

—From an Editorial.

Manufactured in New York  
U. S. A.



Galli-Curci Singing Her Second Denver Concert, April 23, 1920, to 3,340 People.



Galli-Curci Singing Her Sixth Denver Concert in Same Auditorium With Enlarged Capacity, October 15 of Present Season. Audience Numbered 6,100.



